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Providing classroom lessons and exercises for correction
of nasality, denasality, and careless speech faults.

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Service Paper

PROVIDING CLASSROOM LESSONS AND EXERCISES FOR CORRECTION
OF NASALITY, DENASALITY, AND CARELESS SPEECH FAULTS

Submitted by

Joseph Gerard White

(B. S. in Ed., North Carolina State College, Raleigh,
North Carolina, 1934)

In partial fulfillment of requirements for the degree of
Master of Education

1947

First Reader: Dr. M. Agnella Gunn, Associate Professor of Education

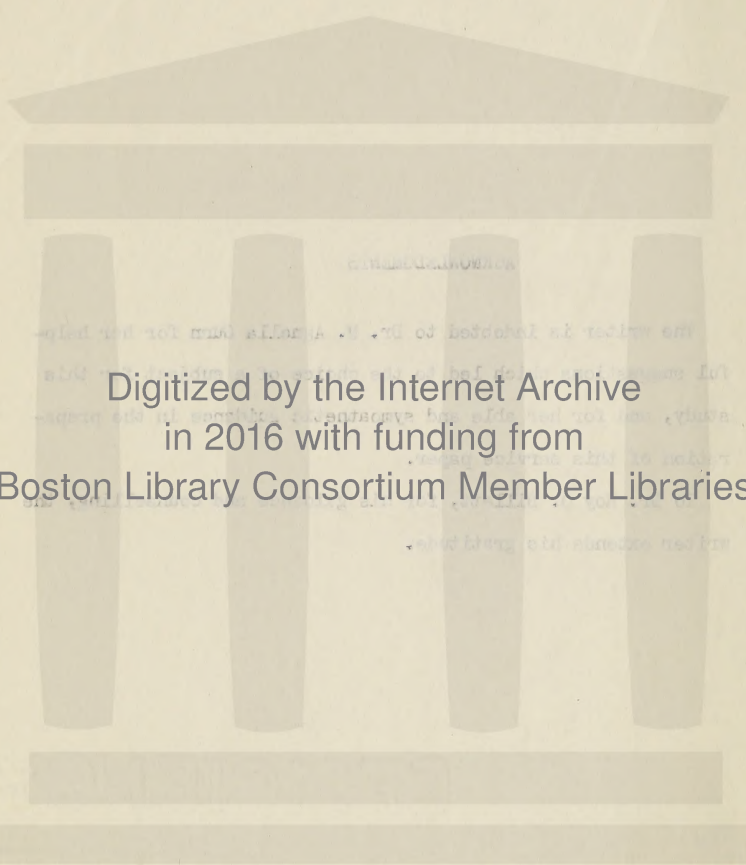
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Gift of J. G. White
School of Education
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JP54P

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To Dr. Roy O. Billett, for his guidance and counselling, the writer extends his gratitude.



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"The science of speech, that most vital element of our civilization, has been allowed to run wild. We shall not let it slide, to stumble and flounder, through our literature and intellect, in the common sense of life, to pick up a living, as they, by the way, do in the street."

"I have read, 'The Science of Our Speech,'
issued at Bryn Mawr College, Pennsylvania, June 3, 1903."

"Our manner of speech, that most vital element of our education, has been allowed to run wild, to shift all for itself, to stumble and flounder, through mere adventure and accident, in the common dust of life, to pick up a living, in fine, by the wayside and in the ditch."¹

¹ Henry James, "The Question of Our Speech,"
Address at Bryn Mawr College, Pennsylvania, June 8, 1905.

CHAPTER I

INTRODUCTION TO THE STUDY

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INTRODUCTION TO THE STUDY

Good speech is universally recognized as a social, cultural, and economic asset of the first rank. However, in this country the problem of faulty speech grows more acute. Although some advancement has been made during the past decade in the improvement of speech there is still a tremendous amount of work to be done before the goal is reached.

More than ever before, educators today realize that there is in this country an urgent need for training of all our youth in the correct ways of speech. Progress in the classroom, and success in whatever field of endeavor the student enters are greatly affected by the individual's ability to speak correctly and effectively.

If we realize that speech is perhaps the most important activity of man's social existence then we can understand how vital it is that training in correct speech habits, and corrective training for faulty speech habits should become a necessary part of the classroom instruction.

"Our language will be most effectively taught only as it is taught from the living viewpoint - taught, not for

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If we realize that speech is perhaps the most important activity of man's social existence then we can understand how vital it is that training in correct speech habits, and expressive training for faulty speech habits, should become a necessary part of the classroom instruction.

"Our language will be most effectively taught only as it is taught from the living viewpoint - taught, not for

the sake of itself, but rather for the sake of service."²

In order for the student to learn to speak correctly "for the sake of service" to himself and others, he must learn to overcome speech faults that tend to affect adversely his effectiveness in social and professional life.

THE PROBLEM

Statement of the problem. The principal purpose of this service study is to develop a series of lessons and exercises designed to aid the students on the secondary-school level in the correction of three specific speech faults, namely:

Denasality

Nasality - Voice area

Careless Speech - Diction area

and thus aid the student in developing pleasing quality of voice and speech. The term "pleasing quality" with reference to voice and speech may be defined as that quality which has sufficient purity and resonance to communicate varied shades of thought and feeling, and give impressions of an alert and effective personality. In short, it is a quality which suggests purity, fullness, and richness.

² Howard R. Driggs, Our Living Language, (Chicago: The University Publishing Company, 1929), p. XI.

The voice which is clear, pleasing to the ear, and understandable may be said to have quality. The voice also should have sparkle and vitality so that it will stimulate attentive interest and enthusiasm of a listener.

The variable attributes of voice are: the rate at which one speaks; the force with which one speaks; the pitch of the voice; the quality of the voice. By rate is meant the speed of utterance, or the number of syllables uttered per minute. Force simply means the loudness of utterance, varying from the softest whisper to the full-throated shout. The location of the sound on the musical scale is its pitch; varying the pitch means going up or down on this scale. Vocal quality is the resonance pattern of the tone.

This service paper is limited to a study of vocal quality, very often referred to as "timbre" or "tone color." It is determined by a combination of resonances in the voice. Just as one musical instrument differs from another even though similar reeds, strings, etc. be used, so does the quality of one person's voice differ from that of another.

In the human voice the quality is determined in part by the initial tone produced in the larynx and in part by the influence of the resonating chambers above. So, it might be said that "pleasant quality" results from a relaxed throat coupled with adequate use of the resonating cavities; "unpleasant quality" is the direct result of lack of breath control, tension in the throat, or inadequate use of the resonating cavities.

By way of preparing the teacher for the presentation of the lessons and exercises, the writer has attempted to clarify certain vague ideas, and correct various false impressions associated with the above-mentioned areas of speech.

It is hoped that the diagrams and discussions of resonance, nasality, denasality, articulation, careless speech, and testing for speech faults will prove helpful to the teacher in preparing for corrective teaching in the speech areas with which this paper is concerned.

The references included in this study have, for the most part, been published in the twelve-year period, 1934-1946.

Justification for the choice of the problem. The justification of the two areas selected for this service study is in the numerous commentaries offered by specialists in the field of speech, and suggestions made by teachers of various subjects in elementary and secondary schools.

The writer's experience in teaching English on the secondary school level in public schools in North Carolina, Massachusetts, and California, and in teaching oral English to retarded groups in the United States Armed Forces Institute, (Marine Corps Branch), in Honolulu, T. H. has revealed a need for such a series of exercises and lessons.

by way of preparing the teacher for the presentation of the lesson and exercises, the writer has attempted to clarify certain vague ideas, and correct various errors of expression associated with the above-mentioned areas of speech.

It is hoped that the diagrams and illustrations of technique, meaning, grammar, etc., will serve to clarify speech, and testing for speech levels will serve to help the teacher in preparing for corrective teaching in the speech areas with which this paper is concerned.

The references included in this study have, for the most part, been published in the twelve-year period, 1924-1934.

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In classes ranging from retarded groups in the service to twelfth-grade college-course English classes, the writer has observed students with a deplorable lack of ability to speak correctly and effectively.

There is a convincing evidence, both in and out of the classroom, that far too little time is spent in training students to overcome nasality, denasality and careless speech. It is obvious that much can be done to raise the standards of speech in the schools if the teacher employs efficient methods, and sets up clearly the goals to be realized.

The importance of setting up goals in this field of corrective speech training cannot be stressed too heavily, for in order for behavior to be problem-solving it must take place with reference to some goal, the characteristics of which, as stated by Roy O. Billett are:

- (1) The goal is a perceived result or consequence to be achieved.
- (2) The goal is always determined by some mental or physical condition of the pupil.
- (3) The goal must be well enough defined at the outset to be challenging but not so definite as to be trivial.

The classes required for the first group is the service to civilian-type civilian-civilian classes, the which are observed closely with a high degree of ability to work in a constructive and effective manner.

There is a considerable evidence, both in and out of the classroom, that the first group is about in training. It is obvious that such can be used to make the situation of the civilian class more efficient and effective. It is obvious that such can be used to make the situation of the civilian class more efficient and effective. It is obvious that such can be used to make the situation of the civilian class more efficient and effective.

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(1) The goal is a constructive method of cooperation to be achieved.

(2) The goal is a constructive method of cooperation to be achieved.

(3) The goal is a constructive method of cooperation to be achieved.

ending.

- (4) The goal should later prove worth the effort which was made to achieve it.
- (5) The goal can be present or anticipated.
- (6) The goal is the organizing center around which and with reference to which the new mode of response (which is the learning product) is built up.³

Even though the student may be instructed by proper methods in the correction of his speech faults he will fall far short of success unless the goal to be reached is clearly defined and unless it offers a definite challenge to him.

Specialists in the field of corrective speech training have expressed opinions based on their findings, as to the vital need for training in this phase of the educational process.

Van Riper says:

"Speech is defective when it deviates so far from the speech of other people in the group that it calls attention to itself, interferes with communication, or causes its possessor to be maladjusted to his

³ Roy O. Billett, Fundamentals of Secondary-School Teaching. (Boston: Houghton Mifflin Company, 1940), p. 106.

(4) The goal should later prove worth the effort

which was made to achieve it.

(5) The goal can be present or anticipated.

(6) The goal is the organizing center around which

and with reference to which the new mode of

response (which is the learning product) is

2

re-learned.

Even though the student may be inspired by interest

in the possibility of his speech training he will fail

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to the hearer is to be attributed to him.

3 Way G. Elliott, Handbook of Speech Therapy
Chicago, (Harcourt Houghton Mifflin Company, 1940), p. 100.

environment This, in itself, is clear evidence of the seriousness of a speech handicap - a seriousness which few parents⁴ or teachers have appreciated."

Mills states that "the habits of tone production and articulation are hard to change. They will not, any more than will other habits, change of themselves! But, any normal person has hope for improvement if he will follow a course of training based upon scientific principles."⁵ O'Neill and Weaver indicate that nasality is thought by many people of the Old World, to be universal in American speech. Though this be far from the case, these authors maintain that "wherever it does occur in individuals, it is a mark of boorishness, lack of culture, carelessness,⁶ or ignorance." They term nasality "offensive" and "inelegant," and flatly state that no pains should be spared to eradicate it. Gislason stresses the fact that

⁴ C. Van Riper, Speech Correction, Principles and Methods. (New York: Prentice-Hall, Inc., 1942), p. 51.

⁵ Alice W. Mills and Sarah T. Barrows, Voice and Articulation. (Department of Speech, University of Iowa, 1926), pp. 3-4.

⁶ James Milton O'Neill and Andrew Thomas Weaver, The Elements of Speech. (New York: Longmans, Green and Company, 1933), p. 191.

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1. W. V. Allen, Speech Correction, Principles and
 Methods (New York: Macmillan, Inc., 1923), p. 21.
 2. Allen W. Allen and Sarah T. Barrows, Voice and
 Articulation (Department of Speech, University of Iowa,
 Iowa, 1924).
 3. James Milton Gilfill and Arthur Thomas Weaver,
 The Elements of Speech (New York: Longmans, Green and
 Company, 1923), p. 111.

it is well worth while for one to correct faulty speech habits and to acquire some degree of skill in speaking for, "in point of clear thinking, cultivated speech, business leadership, personality, development, intelligent citizenship, it is discipline of the first order."⁷

Emphasizing that nasality is not a speech defect but a speech imperfection Craig declares that the fault "may be overcome if a system of exercises is intelligently and faithfully practiced."⁸

Though there is need for speech specialists in our schools, there are too many ^{schools} with small budgets that will not permit of special teachers. Therefore, believes Kramer,⁹ each classroom teacher should be equipped to diagnose common speech faults such as nasality, denasality, and careless speech. The teacher should be able to give remedial instruction. Also, maintains Kramer, "the remedial work should be an integral part of everyday living and working.

7. Haldor B. Gislason, The Art of Effective Speaking. (Boston: D. C. Heath and Company, 1934), p. 6.

8 Alice Evelyn Craig, The Speech Arts. (New York: The Macmillan Company, 1942), p. 548.

9 Magdalene Kramer, "Speech Education in the Elementary School," Guides to Speech Training in the Elementary School. (Boston: Expression Company, 1943), p. 22.

Only in this way will the child gain the understanding that he is expected to speak well at all times and that a good voice and speech are essential to his educational and social development."¹⁰

Though there is an urgent need for training in voice and articulation in high school "few secondary schools do anything but deplore the non-clinical cases of defective speech discovered in speech surveys," maintain Anderson¹¹ and Gray. These writers bewail the fact that "from the early grades through the high school so much emphasis is placed on learning to write that all too often neither incentive, encouragement, nor opportunity is provided for¹² the child to learn correct habits of speech."

In conclusion, Gislason's conception of the advantages of speech training appropriately summarizes the justification for the choice of the problem:¹³

- (1) Speech training affords the very best kind of discipline in the art of thinking.

¹⁰ Magdalene Kramer, Ibid., p. 22.

¹¹ Jeanette O. Anderson and Giles W. Gray, "Voice and Articulation Improvement," The Role of Speech in the Secondary-School, Bulletin of the National Association of Secondary-School Principals, 133: 29, November, 1945, p. 34.

¹² Jeanette O. Anderson and Giles W. Gray, Ibid., p. 31.

¹³ Haldor B. Gislason, op. cit., pp. 2-5.

- (2) Speech training helps us to form correct habits of speech, and to overcome incorrect and slovenly habits.
- (3) The skill in speaking which is acquired through speech training extends one's sphere of influence.
- (4) Speech training develops ability to speak in public which has become almost a business necessity.
- (5) Speech training is an aid to social adjustment.
- (6) Speech training makes for intelligent citizenship.

On the strength of this writer's observations, and the opinions of the above authors there appears to be a genuine need for organized corrective speech instruction in our schools. It is hoped that these lessons may prove to be of some aid in this field.

In this chapter, the writer has tried to state and to justify the problem selected for the subject of this service study. In the ensuing chapters will be found a discussion of the specific areas in corrective speech with which this paper is concerned. Lessons and exercises for the correction of nasality, denasality, and careless speech caused by omission of sounds, addition of sounds and sound substitutions, are included in this service study.

CHAPTER II

TESTING FOR SPEECH FAULTS

It is difficult to determine whether instruction is effective without proper evaluation of the pupil's effort. Many testing methods parallel or serve to correct many attention and slippage testing.

Purposes of testing for speech faults may be for evaluation and for diagnosis. The former side is determining pupils' grades, measuring improvement, or comparing results of different methods of treatment.

CHAPTER II

TESTING FOR SPEECH FAULTS

Diagnostic testing, being diagnostic, attempts to locate specific weaknesses in order to concentrate instruction on those weaknesses. Examining the speech performance of a pupil via his hearing, or recorded speech faults accomplished via audiographic testing, so that proper re-training procedures can be employed, is extremely valuable.

Correcting is further speech arises because of the complexity of the speech act itself. The number of variables is very great. The voice, for example, is only a small part of the entire speech act and it alone varies in pitch, loudness and timbre. The two values are constantly alike. The

1. Wm. C. Calkins, "Evaluation in Speech Education," The Journal of the National Association of Secondary School Principals, 1911, November, 1911, p. 122.

CHAPTER II

TESTING FOR SPEECH FAULTS

It is difficult to determine whether instruction is effective without proper evaluation of the pupil's effort. "Hazy testing methods parallel or serve to conceal hazy¹⁴ objectives and sloppy teaching."

Purposes of testing for speech faults may be for evaluation and for diagnosis. The former aids in determining pupils' grades, measuring class achievement, or comparing results of different methods of instruction. Diagnostic testing, being analytical, attempts to isolate specific weaknesses in order to concentrate instruction on those weaknesses. Evaluating the speech performance of a pupil who has nasality, or careless speech faults accomplishes little; diagnostic testing, so that proper re-training procedures can be employed, is extremely valuable.

Problems in testing speech arise because of the complexity of the speech act itself. The number of variables is very great. The voice, for example, is only a small part of the entire speech act yet it alone varies in pitch, loudness and timbre. No two voices are exactly alike. The

¹⁴ Alan H. Munroe, "Evaluation in Speech Education," The Bulletin of the National Association of Secondary School Principals, 29:133, November, 1945, p. 156.

visible behavior, the posture, the facial expression, the gestures, and bodily movements of the speaker add to the complexity of the picture.¹⁵ Other variables are: grammatical construction, choice of words, vocabulary, background of knowledge and experience, specific understanding of the subject, emotional maturity, and control.

It is difficult to separate the speaker's pitch control and loudness since these often occur simultaneously. Thus, the overlapping influence of many variables in speech performance makes their isolation difficult for the purpose of diagnostic testing.

Munroe advises that the validity and reliability of evaluative testing appears to increase when it is based on the summation of measurements of separate variables. Weighting of the variables is difficult, however, when applied to individuals, though it may be fairly accurate for group measurement.¹⁶

The very procedure of testing speech performance affects the validity and reliability of it because normal conditions do not always exist during the testing. When a student is

¹⁵ Ibid., p. 157.

¹⁶ Ibid., pp. 157-158.

called upon to speak into an apparatus for the purpose of making a recording of his voice he realizes he is performing an act different from speaking before a class, to his playmates, or answering questions in the classroom.

However, such testing is useful in determining many facts, but care must be taken to analyze the test results in the light of the conditions under which the tests were given.

Methods of testing speech. The method used frequently by the classroom teacher, that of simple judgment, is the most common. If the teacher is well trained in the analysis of speech for the purpose of detecting faults such as: nasality, monotony, breathiness, or denasality, simple judgments are reasonably reliable. If this type of evaluation is used for a series of performances rather than for an isolated performance the testing becomes even more valid and more reliable.

Quite often employed, also, is controlled judgment which is the result of using rating scales, check lists, and standardized tests. As two examples of the above, for the specific problems with which this service study is concerned, the following samples are presented:

I. Articulation

This sample of an articulation test contains lists of words and sentences which the pupil is asked to read while the teacher notes the sounds with which the difficulty is encountered.

A.

- | | | |
|----------|------------|---------------|
| 1. wheel | 1. battle | 1. everyone |
| 2. white | 2. better | 2. history |
| 3. while | 3. blotter | 3. popular |
| 4. which | 4. bitter | 4. particular |
| 5. width | 5. butter | 5. sophomore |

B.

1. I gave a sweet tart to my sweetheart.
2. He is a nice man, not an ice man.
3. The librarian recognized the government agent.
4. In February we were given a dictionary, and mathematics text.
5. He twists his wrists and winds the ropes, and persistently keeps his wishes and hopes.

1. The purpose of this bond is to ensure the efficient and economical use of the funds of the United States Government.

2. The bond is to be used for the purchase of supplies, materials, and services for the Government.

3. The bond is to be used for the payment of salaries and wages for Government employees.

4. The bond is to be used for the payment of interest on Government debt.

5. The bond is to be used for the payment of other obligations of the Government.

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5. The bond is to be used for the payment of other obligations of the Government.	5. The bond is to be used for the payment of other obligations of the Government.	5. The bond is to be used for the payment of other obligations of the Government.

EFFICIENCY BOND

1. The purpose of this bond is to ensure the efficient and economical use of the funds of the United States Government.

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II. Phonation

A. Quality

1. Underline appropriate adjective: hoarse, husky, strident, breathy, guttural, throaty, pectoral, nasal denasal.
2. Which vowels are most defective? _____
3. Does defective quality exist throughout the defective vowel or only at its initiation? _____
4. Phonetic placement differences in prolongation of defective vowel: lips _____ jaws _____ tongue _____ velum _____ pharynx _____.
5. Effect upon worst vowels of the following influences (underline): distraction, yawning, sighing, whispering, imitation, changes in intensity.

B. Nasality

Directions:

1. As the pupil reads aloud from the following list check the words that are sounded with a nasal tone.

- | | | |
|---------|---------|-----------|
| 1. call | 6. fast | 11. care |
| 2. bout | 7. bite | 12. floor |
| 3. boil | 8. task | 13. spat |
| 4. rude | 9. here | 14. seek |
| 5. wall | 10. lid | 15. pay |

¹⁷ C. Van Riper, op. cit., pp. 179-180.

11. Phonetics

A. Quality

1. Vowels are classified according to their position, length, quality, quantity, and manner.

General.

2. Which vowels are most defective?

3. Which vowels are most defective?

defective vowel or only at the beginning?

4. Phonetic placement differences in pronunciation of

defective vowel: first, last, middle

value: high, low, back, front

5. Which vowel is most defective of the following influences

(phonetic): articulation, quantity, quality, manner

12

13. Which vowel is most defective of the following influences

B. Quantity

Phonetics

1. As the vowel is placed in the following list

which are words that are stressed with a vowel tone.

1. cat	2. bat	3. car
4. bat	5. bat	6. bat
7. bat	8. bat	9. bat
10. bat	11. bat	12. bat
13. bat	14. bat	15. bat

16. Which vowel is most defective of the following influences

2. As the pupil reads aloud from the following list check the words that are not sounded with a nasal tone.

- | | | |
|-------------|-----------|-------------|
| 1. home | 6. tongue | 11. rumble. |
| 2. torment | 7. noun | 12. strung |
| 3. nineteen | 8. mimic | 13. brown |
| 4. leaving | 9. knob | 14. linger |
| 5. bank | 10. noon | 15. strong |

Instrumental tests, which consist of sound recording on phonograph records, magnetized wire, or sound film, are especially recommended to the speech teacher. The recordings made of the pupil's speech performances may be subjected to any of the three preceding types of tests under standardized listening conditions at all times. It should be noted that although the reliability of the test may increase here, the validity decreases since what is being evaluated under these circumstances is not a complete and realistic reproduction of speech but only certain remains of it. Audiometric tests may be employed to discover hearing deficiency in pupils which may affect their vocal production. Breathing records and tests showing pitch, are important in the diagnosis of speech faults.

Students may learn much from hearing recordings of their own speech if they receive at the time competent critical

2. As the pupil reads aloud from the following list check the words that are not sounded with a nasal tone.

1. home	6. tongue	11. rumble
2. torment	7. horn	12. strong
3. nineteen	8. mine	13. brown
4. having	9. knob	14. larger
5. bank	10. noon	15. strong

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Students may learn much from hearing recordings of their own speech if they receive at the time necessary criticism

comments by the teacher. In this way, the recordings may be used for teaching as well as testing.

Subjective reports which are called for in standardized tests, and which provide knowledge, experience, and feelings while speaking, are useful in providing background information. Comparisons between speech performance and scores on such tests provide research material, are useful in individual cases for diagnosis, and provide explanations of the difficulty encountered.

Finally, subject matter tests which are not very valuable in speech testing may be used. Since the ability to perform in speech is more important than a knowledge about it, tests of this type have very little validity or reliability.

In conclusion, the writer believes, as many speech specialists do, that for daily evaluation and diagnosis of the pupil's speech performance the most effective and easiest method of testing is the judgment of the competent and well trained regular classroom teacher.

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Regular classroom teacher.

CHAPTER III

CONCERNING THE USE OF THE LESSONS

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CONCERNING THE USE OF THE LESSONS

In utilizing these lessons in speech improvement the teacher should be aware that the students are fundamentally similar in social needs and psychological characteristics.

"From the sociological point of view all pupils have many needs in common. Moreover, from a psychological point of view pupils are more alike than unlike. the teacher's problem is to select and to organize for classroom presentation certain core materials (activities and experiences) likely to provide for the pupils' common social needs and psychological similarities, and from which suitable deviations may be allowed as provisions for individual differences."¹⁸

It should be noted that, concerning individual differences, "the especially gifted students must be given the technique and training that will enable them to develop their talents; the mediocre need to be given exercises and opportunities that will encourage and develop their alertness, assurance, initiative, and resourcefulness qualities of

¹⁸ Roy O. Billett, op. cit., p. 13.

CHAPTER VII COMMUNICATING THE USE OF THE INTELLECT

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character so necessary for the success of all phases of human endeavor; the especially weak, hitherto ignored or neglected, should be given definite, technical exercises together with reassuring and helpful advice that will reveal to them the possibilities of gaining normal expression.*¹⁹

Since there will be numerous occasions when it will be necessary for the pupil to locate some particular organ or part of the body (the diaphragm in the breathing exercises, for example) in order to carry out the instruction given, the teacher should always make clear by means of pictures, charts, diagrams and drawings, and by indicating by her own example the exact location of the organ, or place to be located.

The speech teacher, if she is to do a competent job in this field, should bear in mind constantly that there are three steps in any effective program for speech improvement in the secondary schools:

1. Find the pupils with speech faults.
2. Diagnose these faults accurately.
3. Divide and treat the pupils according to their needs.

The teacher should be aware that simply because a lesson has been used does not mean it should not be referred to again. The lessons should progress from one step to another, but

¹⁹ Alice Evelyn Craig, op. cit., p. V.

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there should be constant use of the work taken up and activities engaged in in the previous lessons. Though the breathing lessons are numbered I and II, it does not mean that they should not be used as a starting point for Lessons VI or VIII. The teacher should make the pupils realize the value and purpose of this drill and review. Perhaps an analogy drawn from the field of sports would be an ideal way to explain to the students why such a procedure is being followed. Explain to the pupils that no matter how much proficiency the football player, hockey player, track man, or tennis player has gained in his sport, he is constantly using the limbering up exercises that were among the first things taught him. Constant practice and drill in the fundamentals will gradually enable the learner to reach the goals desired.

Therefore, the exercises should be a continuing practice, and the teacher should use any exercise whenever she deems it advisable, regardless of its position in the order of lessons.

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CHAPTER IV

RESONANCE

Resonance is the condition which exists when the natural frequency of a body is forced vibration agrees with the frequency of the vibratory force which is acting upon it.

In the case of voice, the vibratory force is the product of the vocal folds, and the most important of the bodies which are forced to vibrate are the columns of air that are contained in the vocal tract.

CHAPTER IV

RESONANCE

In popular usage resonance seems to refer to a regular attribute of a speaking voice, which is in some way pleasing to the hearer. Voices that are hoarse, thin, dry, weak, throaty, or nasal are not described as "resonant." Voice, indeed, is made up of a series of notes in the larynx and altered in quality by resonance.

In reality, neither the strength, nor the pitch, nor the quality of the voice is dependent solely on resonance. The voice is the product of breathing, phonation, and resonant adjustment. It is not correct to speak of "lack of resonance" or "lack of resonance" as a defect of the voice.

Most of the vibration used in musical instruments and in speech is produced by the vocal folds and the vocal tract.

VI REPORT

REPORT

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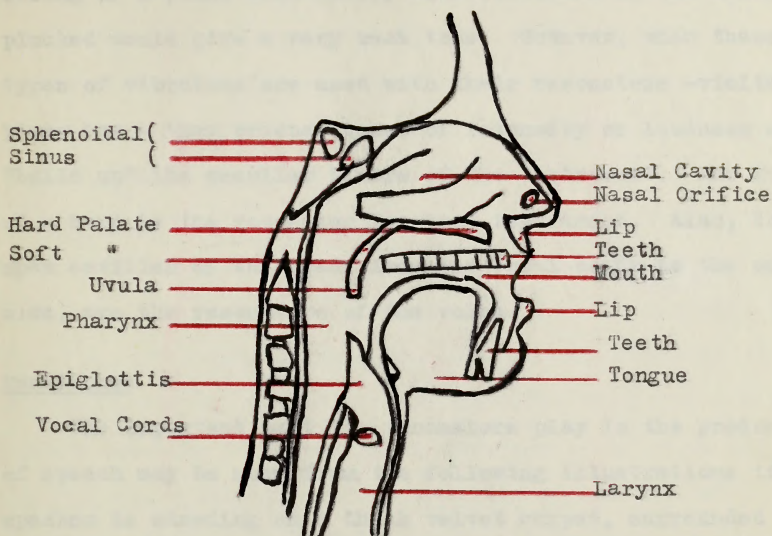
In popular usage resonance seems to refer to a vague attribute of a speaking voice, which is in some way pleasing to listeners. Voices that are feeble, thin, strident, throaty, or nasal are not described as "resonant." Voice, itself, is made up of a noise produced in the larynx and altered in quality by resonance.

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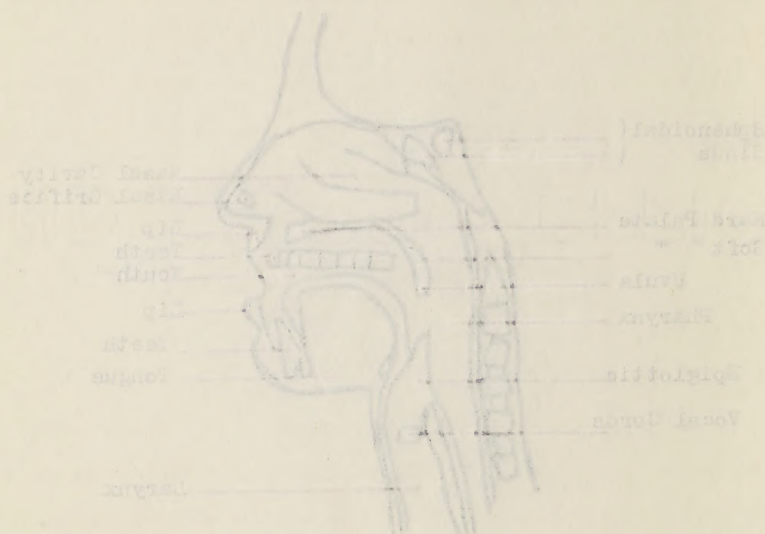


I.

Section of the Head and Throat

Locating the Organs of Speech,

Including the Upper Resonators



1.
Section of the Head and Neck,
showing the organs of speech,
including the Vocal Folds.

intensity to be heard at any distance. For example, a violin string or a piano wire merely held stretched in the hands and plucked would give a very weak tone. However, when these types of vibrators are used with their resonators -violin and piano box - they produce tones of intensity or loudness and "build up" the peculiar timbre of the instrument. The tubing of a horn is the resonator for that instrument. Also, the open cavities of the head, from the vocal cords to the outside, are the resonators of the voice.

Functions:

The important part the resonators play in the production of speech may be seen from the following illustration: if a speaker is standing on a thick velvet carpet, surrounded by draperies, his voice appears to be smothered. If, however, the speaker stands on a bare platform, with wooden walls around him his voice seems much fuller, more vibrant, and more resonant.

So it is with the resonance properties of the chest, throat, and head. If the vibrations coming past the vocal cords strike a soft substance, they lose vitality and intensity. This is what happens when they are directed against the muscles of the throat, the soft palate, and the tongue.

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Illustration:

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 cords strike a soft substance, they lose vitality and
 intensity. This is what happens when they are directed
 against the muscles of the throat, the soft palate, and the
 tongue.

But if they are directed against a hard substance, they are given added vigor and intensity. So we get a better and more vibrant tone from sound that is sent against the bones of the chest, the spinal column in the neck, the nasal arches, the jaw bones and the teeth. There is always added power and, most of the time, added beauty to tones that are thus directed.

When vibrations strike against any surface, a change takes place in the character of the vibration. If you will stretch a string tightly, set it vibrating, then place, in turn, a violin box, a banjo box, and a dish pan close to the vibrating string, you will notice a definite difference in the sounds when the different resonators are being used. On leaving the vocal cords the vibrations strike against several surfaces before reaching the ear of the hearer. If the vocal chords could be lifted out of the throat and the vibrations heard without resonance, a vastly different tone would be heard. The character of a person's voice is determined by the quality of this resonance.

The resonating cavities are of different character in different people, and so their voices differ. Resonance serves as an important means of expressing feeling. Different kinds of feeling are expressed by the use of different tone qualities, or kinds of resonance. Resonance must be cultivated if tones are to be bright, vibrant, ringing, not thin, flat, "squawky," and colorless.

But if they are directed against a hard substance, they are given added vigor and intensity. So we get a better and more vibrant tone from wood than is sent against the bones of the hand, the spinal column in the back, the nasal sinuses, the jaw bones and the teeth. There is always added power and heat of the tone, added energy to tones that are thus directed.

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The best qualities come from flooding the resonators - the pharynx, mouth and nasal cavity - with a sufficient outflowing column of air.

Referring once more to the comparison of the speech resonators and musical resonators we might say that resonance is a musical vibration, often enriched and amplified. When a key that is struck upon a piano plays upon a string which, in turn sets up vibration in the piano frame, the quality depends not only upon the kind of wood of which the frame is made but also upon the freedom from all hindrances both inside and outside the frame.

Similarly, hindrances to the resonation of speech, sounds, such as tension in the pharynx, closing of the nasal passages, or insufficiently mobile soft palate will tend to destroy the quality and beauty of the sound uttered.

It is possible to increase the intensity and carrying power of the voice without increasing the air-pressure or laryngeal tension. Merely through adjustments of the oral cavity much efficiency can be gained. Through the adjustment of the mouth and other cavities above the larynx, the quality of sound produced may be changed considerably.

All of the structures used in resonation have biological functions of smelling, breathing, chewing, and swallowing.

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mouth and nasal cavity - with a small cavity
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The important resonators which we have mentioned above are all interconnected. Since the vocal-cord tone is thought to be a complex tone, having not only a fundamental pitch, but also several overtones, the resonating cavities adjust themselves so as to amplify certain of these overtones and damp out others. The sound that issues from the mouth or nose is of an entirely different character from that produced by the vocal cords.

In conclusion, it should be pointed out that cavities referred to can be varied. The mouth may be varied in size by protrusion of the lips, raising of the soft palate, lowering of the jaw, and placing of the tongue. The front opening, formed by the lips, may vary in length, width, and shape. It may even be divided by the tongue into several cavities of various shapes, and sizes. The walls may be relaxed or made rigid.

On the other hand, the nose is a fixed resonator of two tubes which may be closed off from the resonators by means of the soft palate. The pharynx is also very adjustable as to shape, size, and texture. The velum or soft palate may decrease its length by closing off the naso-pharynx. The larynx can rise, and shorten it from below. Through the proper adjustment of all these cavities, certain of the overtones are amplified, thereby producing the different vowels

The important resonators which we have mentioned above are all interconnected. Since the vocal tract is thought to be a complex tone, having not only a fundamental pitch, but also several overtones, the resonating cavities adjust themselves so as to amplify certain of these overtones and suppress others. The nasal tract issues from the mouth or nose is of an entirely different character from that produced by the vocal cords.

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In view of that fact that when we think we hear an ordinary tone we are, in reality, hearing a number of tones blended together we might say that the proper function of the resonator is to select from the complex total of tones those particular tones which will blend most pleasantly, and which will give the richest, fullest effect.

Place of Nasal Resonance:

"The nasal quality is one which is frequently misunderstood, because it is confused with an unpleasant, "nosey" twang, and because its proper place in the scheme of vocalization is often not clearly apprehended."²⁰

The soft palate which acts as a curtain between throat, and nose, and head cavities often acts as an agent in producing unbalanced resonance. This soft palate may be raised or lowered at will, and when lowered the tone passes into the nose. Since there are only three nasal sounds in English: m, n, ng, the soft palate should be lowered only for those sounds. In these sounds also should the lips be closed and the vocalized breath emitted through the nose. In all other cases the soft palate should be raised to accomplish the complete closing off (occlusion) of the nasal passage.

²⁰ James M. O'Neill, and Andrew Thomas Weaver, op. cit. p. 111.

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JOSEPH H. O'NEILL, and Andrew Thomas Sawyer,
 Oct. 21st, 1911.

"The reinforcement of tone which is produced by the nasal cavities while the soft palate is held up in place must come from sympathetic vibrations of the air, in the nasal cavities, transferred from the mouth and pharynx through the soft palate and through the hard palate. No vocalized air should be escaping through the nose when we are uttering sounds other than "m," "n," "ng."²¹

When people are lazy with their soft palates the results are: the air passes out through the nose during vocalization of sounds which should not be nasalized; nasal resonance is improperly produced; nasality occurs.

A voice with too much nasal resonance is easily recognized by its unpleasant sound, and this indicates that an undue amount of sound is being sent through the nasal cavity. It should be borne in mind that when a person interferes consciously or unconsciously with his nasal resonators, he brings about the same result that he would if he were to stuff cotton into the pipes of an organ, or paper into the box of a piano.

Formerly, a person who had a nasal twang to his voice was told not to speak through his nose. Today, he is told that if he lets the nose resonators vibrate freely, he will

²¹ Ibid., p. 112.

have natural tones. This nasal quality of tone comes from closing off the nasal chambers. You can easily prove the truth of this by placing the fingers firmly over the nose resonators and then trying to speak. Hence, you will soon find that by the use of the nose resonators, the voice loses all nasality and becomes pleasantly resonant.

Again, close the nostrils by pinching them with the fingers and then sound: āh - ā - ee - āw - ōh - ōo. If the sounds are coming through the nose at all it will be readily detected because you are obstructing their emission, and a vibration in the nose can be felt. If the sounds are being produced normally the closing of the nasal passages will make no difference in the sounds, and little or no vibration will be felt in the nose.

As a final illustration to indicate the importance of correct nasal resonance we may try expressing a sentence such as: "The queen, God bless her, is our beloved monarch." with several different thoughts in mind. First, if we express the sentence with a sincere feeling of awe and reverence we have full, open nasal passages to help us carry out the thought of the feeling. If we attempt to express the sentence with anger as the prompter of our feelings we find the nasal passages are no longer full and open, but partially closed.

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If we once more express the sentence and intend sarcasm to be shown we can feel the nasal passages close completely and shut off nasal resonance.

It is therefore extremely important that the nasal resonators be kept free and active so that they will respond readily and easily to the vibrators of the vocal cords.

The pleasantness of the tone depends upon the quality of the resonator, and upon full nasal resonance. Good quality is secured by using open resonators. This demands the same freedom from rigidity in the muscles of the soft palate, tongue, throat, and larynx that is necessary to avoid nasal twang.

So, it is of the utmost importance that, in order to insure proper nasal resonance, we must have full, complete nasal resonance on the sounds "m," "n," and "ng," and also, the soft palate must be so well trained and so active that it will completely close up the opening between the nasal and the mouth pharynx on all other sounds. In the pages following on nasality it is shown that satisfactory normal and rotund qualities involve a proper use of the nasal quality. Of course, improper nasality may be used in acting and impersonating when characterization demands it.

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The Fault of Imbalance

"A good voice, described in physical terms, is the voice produced by the uninhibited vibration of healthy vocal cords and subjected to a correct balance of resonance."²²

Although a person may be equipped with resonators of proper size and shape his voice will be of poor quality if he interferes with its resonance by trying to utter speech through a constricted throat, tightened jaws, or inflexible lips. He is interfering with the proper functioning of his resonators thus producing an improper balance of resonance in his speech. Letitia Raubicheck says: "It is generally agreed that resonance, more than any other element, determines the quality and carrying power of the voice."²³

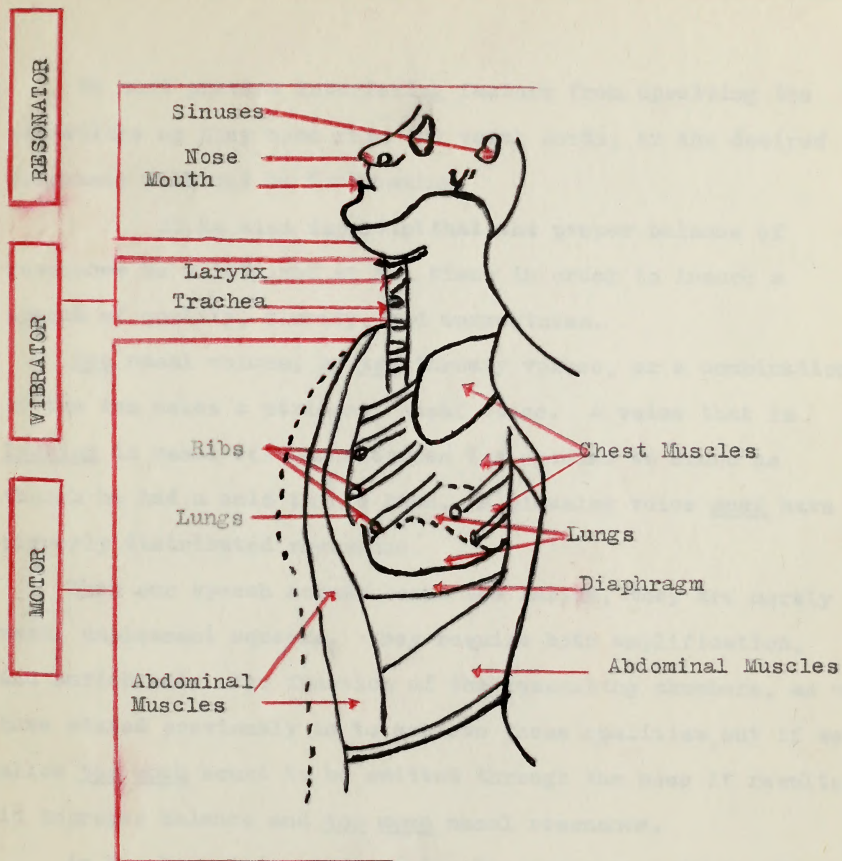
Charles H. Woolbert says:

"The factor that operates most powerfully in giving to tone its most winning quality is resonance. Resonance is a matter of vibrations. The vibrations coming from the vocal cords beat against such parts of the throat and head as happen to be in their way."²⁴

²² Seth A. Fessenden, Speech and the Teacher, (New York, Longmans, Green and Company, Inc., 1942), p. 67.

²³ Letitia Raubicheck, Estella H. Davis, and L. Adele Carl, Voice and Speech Problems, (New York, Prentice-Hall, Inc., 1931), p. 20.

²⁴ Charles H. Woolbert, The Fundamentals of Speech, (New York, Harper and Brothers, 1920), p. 168.

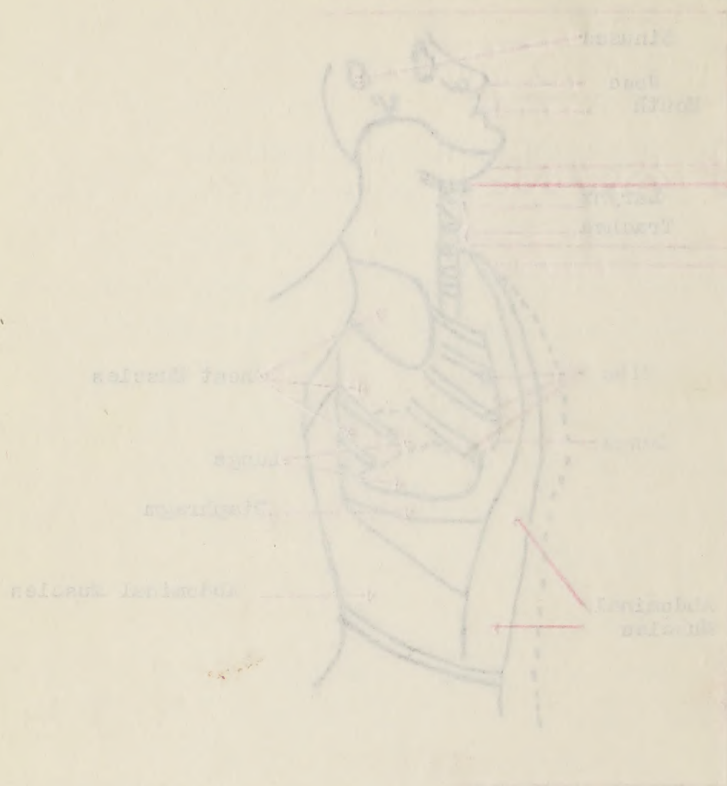


II.

The Voice

is a

Wind Instrument



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We must prevent interfering factors from upsetting the vibrations as they come from the vocal cords, or the desired resonance will not be forthcoming.

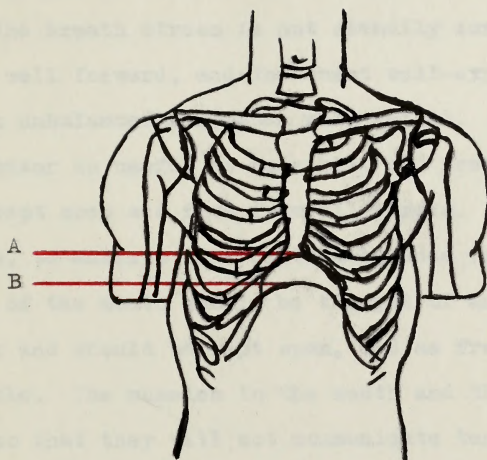
It is also important that the proper balance of resonance be maintained at all times in order to insure a speech of quality, clarity, and correctness.

Too nasal voices, or too throaty voices, or a combination of the two makes a strident, nasal voice. A voice that is lacking in nasal resonance causes the speaker to sound as though he had a cold in his head. A pleasing voice must have properly distributed resonance.

When our speech sounds leave the larynx, they are merely weak, unpleasant squeaks. They require both amplification, and enrichment. The function of the resonating chambers, as we have stated previously is to achieve these qualities, but if we allow too much sound to be omitted through the nose it results in improper balance and too much nasal resonance.

As has been indicated previously, voice is made up of a noise produced in the larynx and changed in quality by resonance. When we close, or practically close, the glottis and force air between the wedges, or vocal cords, they vibrate in much the same way as the sides of a balloon when we restrict the air flow by pulling on the sides of the outlet. These cords, as they vibrate, create not only a basic tone, but also

the most recent interesting factors from operating the
vibrators as they come from the vocal cords, or the desired
resonance without the vocal cords.
It is also important that the proper balance of
resonance be maintained at all times in order to insure a
quality of quality, clarity, and correctness.
The nasal vowels, or two thirds vowels, or a combination
of the two makes a different, nasal vowel. A vowel that is
nasal in nasal resonance changes the position to sound as
though we had a cold in the nose. A different vowel may have
properly distributed resonance.
When our voices sound like the latter, they are easily
seen, unpleasant sounds. They require both amplification,
and enrichment. The function of the resonating chamber, as we
have stated previously, is to amplify and enrich, but it is
also the best sound to be carried through the nose is results
in nasal balance and the nasal resonance.
As has been indicated previously, voice is made up of a
noise produced in the larynx and changed in quality by
resonance. When we close, or partially close, the glottis
and force air between the wedges, or vocal cords, they vibrate
in much the same way as the sides of a balloon when we restrict
the air flow by pulling on the sides of the neck. These
vowels, as they vibrate, create not only a basic tone, but also



III.

Diaphragm

A - Relaxed

B - Contracted

overtones. The combination of these several tones causes the general quality of the voice. A voice with too much throat resonance sounds forced and artificial; a voice with too much mouth resonance sounds insincere.

If the breath stream is not steadily controlled and directed well forward, and the chest well-expanded and slightly raised an unbalanced resonance will result. In order to make the resonator as useful as possible, and preserve a balance it must be kept open and free from all strain.

Also, to achieve this desired balance the pharynx and the back of the mouth should be thought of as the chief resonator and should be kept open, and as free from obstruction as possible. The muscles in the mouth and throat must be relaxed so that they will not communicate tension to the muscles of the vocal cords.

Then, too, the front of the mouth should be thought of as the chief articulator, but the lips and the tongue tip should be trained to make the speech sounds with such accuracy, yet with such delicacy, that this cavity becomes as perfect a resonator as possible.

For every pitch there is a certain size of resonator that best amplifies that tone. Under each bar in a marimbaphone, for example, there is a metal tube, the longer wooden bars

having long tubes, and the smaller bars having short tubes. These tubes act as resonators for the tone that the bar gives when it is struck. But if the short tubes were put under the long bars, and the long tubes were placed under the short bars, they would prove ineffective in producing the tone desired.

Similarly, if the resonators in the throat, nose, or head are tightened or squeezed into cramped up small positions when they should be open and round, imbalance is the result and, of course, the tone quality desired is not realized.

Having long tubes, and the smaller ones having short tubes. These tubes are not connected for the time that the gas gives when it is struck. But if the short tubes were put under the long ones, and the long tubes were placed under the short ones, they would prove ineffective in producing the tone desired.

Similarly, if the resonators in the throat, nose, or mouth are lightened or shortened into changed up small positions they may sound as open and round, whereas in the result and, of course, the tone quality desired is not realized.

CHAPTER V

BREATH CONTROL

In order to produce a good tone of voice and influence the vocal organs, it is necessary to have proper control of the breath. The breath of air from within the lungs is used. Only when the flow of air is steady and sufficient in volume can the proper tone be produced.

The correct release of control of the position of breath is the production of speech by the diaphragm. (See Diagram 111). Inspiration is performed by the expansion of the lungs.

CHAPTER V

BREATH CONTROL

If the space in the chest cavity is not filled, the breath will not be steady. A vacuum is created in the chest cavity. There is however an opening through the nose and mouth and trachea to the lungs and when the chest cavity is enlarged air moves in to occupy the added space.

The chest cavity may be enlarged at the top, along the sides, or at the bottom. To enlarge the space at the top, the position of the collar bone and ribs contract and elevate the ribs. To enlarge the space along the sides the intercostal muscles contract and the walls of the chest move outward. To enlarge the space at the bottom, the diaphragm contracts, thus lowering the arch of the diaphragm, leaving a space for breath above it. (See Diagram 112).

CHAPTER V

BREATH CONTROL

In order to produce a good tone of richness and fullness the first requisite is proper control of the breath, the stream of air from which the tone is made. Only when the flow of air is steady and sufficient in volume can the proper tone be produced.

The correct source of control of the outflow of breath in the production of speech is the diaphragm. (See Diagram #II). Inspiration is performed by enlarging the space which the lungs occupy. If the space is increased while the mouth and nose are closed, a vacuum is created in the chest cavity. There is however an opening through the nose and mouth and trachea to the lungs and when the chest cavity is enlarged air moves in to occupy the added space.

The chest cavity may be enlarged at the top, along the sides, or at the bottom. To enlarge the space at the top, the muscles at the collar bone and ribs contract and elevate the ribs. To enlarge the space along the sides the intercostal muscles contract and the walls of the chest move outward. To enlarge the space at the bottom, the diaphragm contracts, thus lowering the arch of the diaphragm, leaving a space for breath above it. (See Diagram #III).

CHAPTER V BREATH CONTROL

In order to produce a good tone of voice and eliminate the first requisite is the proper control of the breath, the stream of air from which the tone is made. Only when the flow of air is steady and regulated in volume can the proper tone be produced.

The correct source of control of the outlet of breath in the production of speech is the diaphragm. (See Diagram #11). Exhalation is performed by enlarging the space within the lungs cavity. If the space is increased while the mouth and nose are closed, a vacuum is created in the chest cavity. There is however an opening through the nose and mouth and trachea to the lungs and when the chest cavity is enlarged air moves in to occupy the added space.

The chest cavity may be enlarged at the top, along the sides, or at the bottom. To enlarge the space at the top, the trachea at the collar bone and ribs contract and elevate the ribs. To enlarge the space along the sides the intercostal muscles contract and the walls of the chest move outward. To enlarge the space at the bottom, the diaphragm contracts, thus lowering the arch of the diaphragm, leaving a space for breath above it. (See Diagram #11).

In order to exhale, the chest cavity must be contracted, thus forcing the breath out of the lungs. The space at the top and sides of the lungs is decreased by the muscles in the abdominal and chest walls, thus pulling the ribs down. The diaphragm is pushed into its arched position by the contraction of the muscles in the abdominal walls. For the purposes of speech the breathing should be confined to region of the diaphragm.

The reason for this is that by diaphragmatic breathing the flow of breath can be adequately controlled so that it will be even and steady in its emission. While the abdominal muscles are forcing breath out of the lungs and over the vocal cords, the diaphragm may allow the air to be breathed out across the vocal cords evenly, without causing a cramping of the larynx, or forcing its muscles. With the outflow of breath thus regulated, the muscles controlling the soft palate, the throat, the jaw, and the tongue, (See Diagrams #I and #VIII), may remain relaxed. The result will be a pure unobstructed tone and thus a pleasing voice, barring other hindrances.

Too many speakers are satisfied with the mere pushing of the air over the vocal cords, but this is a fault which should be corrected. In playing the violin the quality of tone is dependent upon the control of the bow not simply the pushing of it. So it is with the control of air in breathing for speech.

The control of the outflow of breath is necessary to the production of desirable tone; the diaphragm is the governor of the control of the flow of breath. Therefore, the relaxation activity of the diaphragm must be mastered to produce a completely controlled tone. Unless this is first accomplished other corrective speech exercises are of little value.

The control of the outflow of breath is necessary to the production of audible tones; the diaphragm is the governor of the control of the flow of breath. Therefore, the relaxation activity of the diaphragm must be maintained to produce a completely controlled tone. Unless this is first accomplished, other corrective speech exercises are of little value.

Testing for Breath Control

To determine whether a person is using his breathing apparatus correctly there are several procedures which may be followed.

I. Direct the pupil to lie flat on his back and place one hand flat on the abdomen, (See Diagram #IV), and breathe normally for about a minute. In the same position direct him to breathe without moving the abdomen. If there is no difference in the action of the abdomen the pupil is a "chest" or shallow breather.

II. Instruct the pupil to sit quietly and breathe as naturally and comfortably as possible. Note the number of times (within a minute) that the process of respiration is completed. If the count of respirations is from five to eight times, or more than seventeen times per minute, the breathing is not well controlled. In the former case the pupil is "long winded" (shallow breather), and in the latter instance he tends to be "breathy," (too deep breather).

III. Have the pupil read a few lines of poetry. If the tones are jerky and uneven, strained, harsh, thin and piping, or breathy and puffing it indicates lack of proper control of the breathing apparatus.

IV. If, after talking continuously for some minutes in a tone louder than usual, a hoarse voice develops, or the voice breaks, poor breathing is indicated. Listen, also, for a lack of power, or jerkiness in the tone, or a breathy, wheezing tone.

V. Instruct the pupil to hold a thin strip of paper about two inches in front of the lips, then draw a full breath, purse the lips and blow slowly against the paper. If the paper moves unevenly breath control is lacking.

VI. Another simple testing method is to instruct the pupil to stand erect, with hands dropped to his side, and inhale and exhale for a minute. If there is a perceptible movement in the upper chest or shoulders the breathing is not being controlled.

VII. If the pupil places his hands flat on the ribs at his side and takes a deep breath, his hands should be pushed outward as the abdominal wall moves forward. Unless the expansion is principally through the waist the breathing method is incorrect.

Therefore, in conclusion, it should be noted that if the tone produced is not full and strong; if it sounds jerky, wheezy, harsh, or thin; if the breath comes out unsteadily, the shoulders shake perceptibly, or the chest expands first

IV. It, after taking continuously for some minutes in a tone
 louder than usual, a hoarse voice develops, or the voice
 breaks, poor breathing is indicated. Listen, also, for a lack
 of power, or jerkiness in the tone, or a breathy, wheezing
 tone.

.. Instruct the pupil to hold a thin strip of paper about
 the throat in front of the larynx. When does a full breath
 break the line and blow slowly against the paper. If the
 paper moves noticeably breath control is lacking.

V. Another simple testing method is to instruct the pupil
 to stand erect, with hands dropped to his sides, and inhale and
 exhale for a minute. If there is a perceptible movement in
 the upper chest or shoulders the breathing is not being con-
 trolled.

VII. If the pupil places his hands flat on the ribs at his
 sides and takes a deep breath, his hands should be pushed out-
 ward as the abdominal wall moves forward. Unless the expansion
 is perceptible through the waist the breathing method is
 incorrect.

Therefore, in conclusion, it should be noted that if the
 tone produced is not full and strong it is somewhat faulty,
 weak, breathy, or thin; if the breath comes out unsteadily,
 the shoulders shake perceptibly, or the chest expands first

rather than the abdomen, exercises for controlled breathing are in order.

LESSONS AND EXERCISES
FOR CONTROLLING
BREATHING

rather than the address, services for controlled printing
are in order.

Lesson V

I. Objectives:

A. Controlled breathing.

II. Procedures:

1. By means of a diagram introduce to the students the various organs in the body that directly affect the breathing process. (See Diagrams #I and #II)
2. Have students draw a diagram of the breathing apparatus. (See Diagram #III)

LESSONS AND EXERCISES

FOR CONTROLLED

BREATHING

1. POSTURE

2. INHALE

3. EXHALE

4. ABDOEN

5. DIAPHRAGM

6. EXERCISES (See Diagrams #II)

RECEIVED CH. CHASE
FOR CONTINUED
RENTAL

Lesson I

I. Objective:

A. Controlled breathing.

II. Procedure:

- A. By means of a diagram indicate to the students the various organs in the body that directly affect the breathing process. (See Diagrams #I and #II)
- B. Have students draw a diagram of the breathing apparatus, labelling each of the following:

1. LARYNX
2. TRACHEA
3. BRONCHI
4. LUNGS
5. CHEST
6. ABDOMEN
7. DIAPHRAGM
8. PHARYNX

(See Diagram #II)

Lesson 1

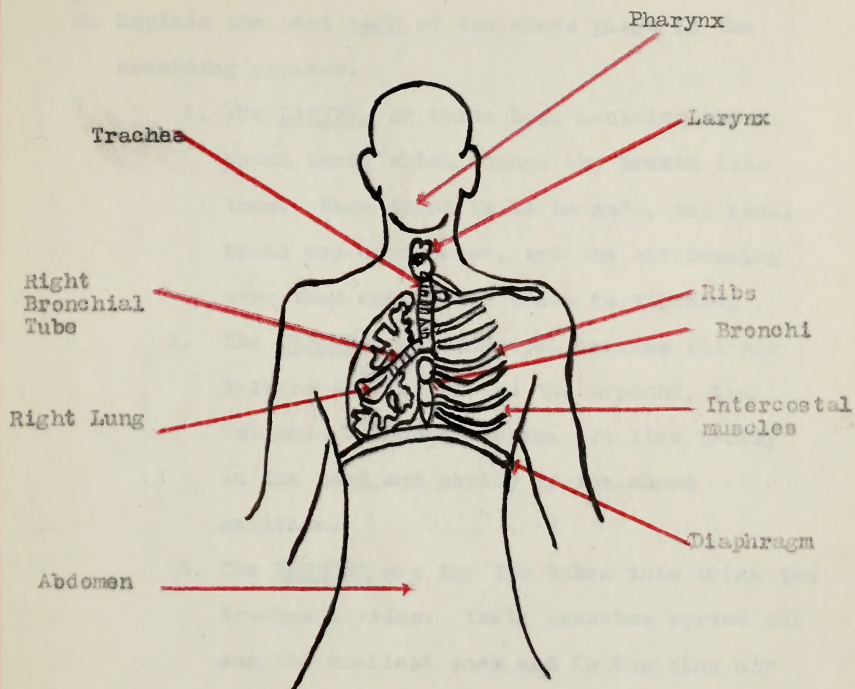
I. Objectives:

A. Controlled Breathing.

II. Procedures:

- A. By means of a diagram indicate to the students the various organs in the body that directly affect the breathing process. (See Diagrams I and II)
- B. Have students draw a diagram of the breathing apparatus, labeling each of the following:

1. LARYNX
2. TRACHEA
3. BRONCHI
4. LUNGS
5. DIAPHRAGM
6. RIBS
7. STERNUM
8. NASAL CAVITY (See Diagram III)



IV.

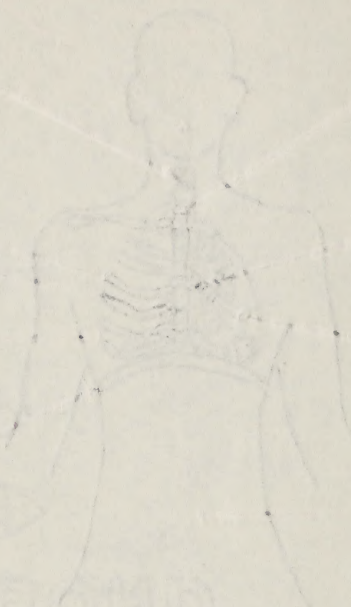
Front View

of the

Breathing Apparatus

EFFICIENCY BOND

EFFICIENCY BOND



EFFICIENCY BOND

EFFICIENCY BOND

EFFICIENCY BOND

EFFICIENCY BOND

C. Explain the part each of the above plays in the breathing process.

1. The LARYNX, or voice box, contains the vocal bands which change the breath into tone. When sound is to be made, the vocal bands are approached, and the air passing over them causes the bands to vibrate.
2. The TRACHEA, or windpipe, carries the air between the larynx and the bronchi, the two main bronchial tubes. It lies partly in the neck and partly in the chest cavities.
3. The BRONCHI are the two tubes into which the trachea divides. Their branches spread out and the smallest ones end in the tiny air cells - pulmonary sacs - of the lungs.
4. The LUNGS are two spongy organs in which the blood receives the supply of oxygen. They are pear shaped, and larger at bottom than on top.
5. The DIAPHRAGM acts as the floor of the chest cavity and as the roof the abdominal cavity. In exhalation, the diaphragm extends up into the chest cavity; in inhalation it is drawn

down and flattened out.

6. The ABDOMINAL CAVITY contains the abdominal muscles which control the movements of the diaphragm.
7. The CHEST CAVITY takes care of the extension of the diaphragm in exhalation and forces the air out of the pulmonary sacs. It is expanded in inhalation to make room for the air coming into the lungs.

D. Give explanation of the breathing process. Have the students trace on their diagrams the process as it is explained. The teacher should trace it on a large diagram on a chart, or drawn on the blackboard.

1. INHALATION.

The air is taken in through the nose and mouth. It goes to the pharynx, and from there to the larynx. From here it goes to the trachea, and then it proceeds to the bronchi. From here it goes into the smaller bronchial tubes, and finally to the air cells of the lungs. The chest cavity must expand to make room for the air coming in to fill the air cells of the lungs, so there is an expansion of the

down and flattened out.

6. The ALVEOLAR TISSUE contains the alveoli
 number which control the movement of the
 alveoli.

7. The THIN FILM takes care of the extension
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 air out of the pulmonary space. It is ex-
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 the air sacs of the lungs. The chest
cavity must expand to make room for the
 air coming in to fill the air sacs of the
lungs, so there is an expansion of the

intercostal and abdominal muscles, and a flattening out of the diaphragm. This action takes place simultaneously with the intake of breath.

2. EXHALATION.

The size of the chest cavity is decreased by the contraction of the abdominal and intercostal muscles, and by the forcing upwards of the diaphragm. Therefore, the air is forced to go out of the pulmonary sacs, back through the bronchial tubes to the bronchi; to the trachea, then to the larynx. At this point, the vocal bands come close together and the air passing over them causes them to vibrate and make tone. The tone is given resonance by the walls of the throat, nose, mouth, and head cavities, and is then shaped into the desired sound by the organs of articulation.

III. Exercises.

- A. Stand erect, firmly on both feet. Feel that the entire body is energized. With the aid of your diagram locate your abdominal muscles. Place hands flat on the abdominal muscles. Inhale

intermediate and subnormal ranges, and a
distinction out of the diagram. This
action takes place simultaneously with the
change of breath.

2. EXHALATION.

The state of the chest cavity is determined
by the contraction of the abdominal and
intercostal muscles, and by the forcing
upwards of the diaphragm. Therefore, the
air is forced to go out of the respiratory
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the pharynx; to the trachea, then to the
larynx. At this point, the vocal bands
come close together and the air passing over
them causes them to vibrate and make tone.
The tone is given resonance by the walls of
the larynx, pharynx, and nasal cavities,
and is then changed into the desired sound by
the organs of articulation.

III. EXERCISES.

1. Stand erect, firmly on both feet. Keep the
whole body in equilibrium. With the aid of your
fingers locate your abdominal muscles. Place
hands flat in the abdominal muscles. Inhale

deeply and expand the lungs. Exhale, pushing firmly with the abdominal muscles. There should be no movement in upper chest. Do this several times. Do not allow shoulders to move.

- B. Stand erect. Place one hand on the abdominal muscles. Inhale deeply; then push the breath out on the sound OH, intoning the sound and holding it as long as you can comfortably do so. Remember to use the abdominal muscles, and push the tone out steadily, not jerkily. Remember, no chest or ~~shoulder~~ movement! After you have done this several times pause for a minute, then inhale through nose and mouth. Then emit the breath slowly and steadily on the vowels and diphthongs of the following words:

<u>run</u>	<u>mat</u>	<u>did</u>	<u>cow</u>
<u>far</u>	<u>moon</u>	<u>toy</u>	<u>bay</u>
<u>cone</u>	<u>see</u>	<u>dawn</u>	<u>sign</u>
<u>met</u>	<u>foot</u>	<u>word</u>	<u>paw</u>

- C. Stand erect. Place one hand on your abdominal muscles and one on your chest. Inhale, then exhale, and as you do, push the air out in an explosive way on the sound OH. Do this a number of times. If you are doing it correctly the sudden

deeply and expand the lungs. Exhale, pushing firmly with the abdominal muscles. There should be no movement in upper chest. Do this several times. Do not allow shoulders to move.

8. Stand erect. Place one hand on the abdominal muscles. Inhale deeply then push the breath out as the sound hi, retaining the sound and holding it as long as you can comfortably do so. Remember to use the abdominal muscles, and push the force out steadily, not jerkily. However, no chest or shoulder movement. After you have done this several times push for a minute, then inhale through nose and mouth. Then with the breath slowly and steadily on the raaaa and

diaphragm of the following words:

one	die	eat	the
day	lay	mean	lay
sign	down	soon	soon
pen	with	foot	eat

9. Stand erect. Place one hand on your abdominal muscles and one on your chest. Inhale, then exhale, and as you do, push the air out in an explosive way on the sound hi. Do this a number of times. If you are doing it correctly the sound

push with the abdominal muscles should come at the end of the tone.

- D. Stand erect. Place one hand on the abdominal muscles and the other above it on the waistline. Inhale and say ONE. Inhale again and say ONE - TWO, pushing a little farther in with the abdominal muscles for TWO than for ONE. Inhale and say ONE - TWO - THREE pushing in still farther with the abdominal muscles for THREE than for TWO. Continue this exercise, counting up to twenty, using the same procedure.

Remember, in these exercises that there should be no local movement of the upper chest or shoulders.

Lesson II

I. Objective:

A. Controlled breathing

II. Procedure:

A. Review instruction given in previous lesson by

1. Having pupils locate on chart, or drawing on blackboard, the organs used in the breathing process.
2. Having pupils explain the function of each organ.
3. Having pupil trace the breathing process on chart while other pupils do the same on their own drawing.

III. Exercises:

- A. Now, direct the pupils to sit erect in their seats, and place the hands on the sides of chest at the lower edge with fingers toward the front and thumbs toward the back. By the teacher's example, and by means of diagrams and pictures each student will be able to place hands in the proper position.

Direct the students to blow out as much air as they can while they are squeezing inward with their hands. Now, instruct them to inhale rapidly taking in as much air as possible and expand as it is taken in. Then exhale slowly forcing the air out with steady contraction. Follow this movement with the

Lesson II

I. Objectives

A. Controlled Breathing

B. Posture

A. Review instruction given in previous lesson by
1. Having pupils locate on chart, or drawing on
blackboard, the organs used in the breathing
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2. Having pupils explain the function of each organ.
3. Having pupils trace the breathing process on chart
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C. Exercises

A. Now, direct the pupils to sit erect in their seats.
and place the hands on the sides of chest at the
lower edge with fingers toward the front and thumbs
toward the back. By the teacher's example, and by
means of diagram and pictures each student will be
able to place hands in the proper position.
Direct the students to breathe out as much air as
they can while they are observing inward with their
hands. Now, instruct them to breathe rapidly taking
in as much air as possible and expand as it is taken
in. Then breathe slowly forcing the air out with
steady contraction. Follow this movement with the

hands. Repeat ten or fifteen times without stopping. There should be no perceptible movement of upper chest, and shoulders.

- B. Explain the sound of "ä" as in the word calm - and direct the pupils to sing it as long as possible on one breath. Show pupils how a gradual contraction should be felt by the hands as this is done. Do the same with "ü", as in fuel, "ĩ," as in hit, "ē", as in eve, "ō", as in so.
- C. Have pupils fill lungs slowly, then expel breath in a whisper without vocalizing on the vowels, but using aspirate "h", as in horse, before vowels. In order to make sure the throat is open and relaxed tell the pupils to yawn several times, then start the exercise. Repeat twenty or thirty times.
- D. Fill lungs as full as possible, breathing through the nose. Count 1, 2, 3, 4, 5, etc., as far as they can in a whisper without vocalizing. If a pupil can count to 60 distinctly in this exercise, it indicates good breath control.
- E. Fill lungs full. Place hands on diaphragm. Pant like a dog, uttering the sounds:

hā hā hā

hē hē hē

hō hō hō

hĩ hĩ hĩ

hands. Repeat ten or fifteen times without stopping.

There should be no perceptible movement of upper

chest, and shoulders.

2. Explain the sound of "d" as in the word said - and

direct the pupils to sing it as long as possible on

one breath. Show pupils how a proper construction

should be felt by the hands as this is done. Do the

same with "t", as in foot, "l", as in hill, "c", as in

eye, "o", as in go.

3. Have pupils fill lungs slowly, then expel breath in

a whisper without vibration on the vowels, but using

expirants "h", as in hush, before vowels. In order to

make sure the throat is open and relaxed tell the

pupils to yawn several times, then start the exercises.

Repeat twenty or thirty times.

4. Fill lungs as full as possible, breathing through the

nose. Count 1, 2, 3, 4, 5, etc., as far as they can

in a whisper without vibrating. If a pupil can count

to 60 distinctly in this exercise, it indicates good

breath control.

5. Fill lungs full. Place hands on diaphragm. Breathe like

a dog, uttering the sounds:

h h h h h h h h

h h h h h h h h

Tell pupils to observe carefully the diaphragm action and note how it moves forward and back. No movement of the upper chest or shoulder should occur.

- F. Explain to pupils that pauses are natural stopping places for breath, and words between the pauses are thought-groups or phrases. The pupil must learn to make the breath fit the phrases. He must also learn to guide and conserve outgoing breath, by pushing abdominal muscles a little farther in for each succeeding syllable in a phrase. Make sure there is enough breath for the last syllable. Using a line from a familiar poem shows pupils how this is done. Put material on board as follows:

"Under the spreading chestnut tree."

Inhale - push with abdominal muscles -

Un; push farther in with the muscles -

der; push still farther in - the;

push still farther in - spread; push still

farther in - ing; inhale - push - chest;

push in - nut; push farther in - tree.

- G. Following the same procedure have the students exercise with the following, dividing the thought into short phrases until they have learned to control the breath. Then they may proceed to longer phrases.

Remember to take a new breath whenever the vertical line appears, for that indicates a pause.

1. "And there|sat Sam|looking|cool and calm,|
 in the|heart of|the furnace roar;|
 And he wore|a smile|you could|see a mile,|
 and he said:|'Please close|that door.|\n
 It's fine|in here,|but I|greatly fear|
 you'll let|in the|cold and storm -|\n
 Since I left|Plumtree down|in Tennessee|\n
 it's the first time|I've been warm." ²⁵

2. "From the Halls|of Montezuma|
 To the shores|of Tripoli|
 We fight our|country's battles|
 On the land|as on the sea|

 If the Army and the Navy|
 Ever look on Heaven's scenes,|\n
 They will find the streets|all guarded|\n
 By United States Marines." ²⁶

²⁵ Robert W. Service, "The Cremation of Sam McGee,"
A Treasury of the Familiar, Ralph L. Woods, Editor, (New York:
 Macmillan Company, 1942), p. 579.

²⁶ Anonymous, "The Marines' Hymn," Ibid., p. 313.

These exercises should be used as the beginning of all corrective work in nasality, denasality and careless speech faults. They should be considered the means to an end and definitely not an end in themselves. The teacher will find her work made much easier if she will employ these breathing exercises over and over again, substituting phrases, rhymes, jingles, and limericks for the material used here, but following the general procedure suggested. As much as possible see to it that the pupils check up on themselves; and that weeks after they have had the first lesson in "controlled breathing" they can do all the exercises as they should be done, and that they can locate all the speech organs, and organs of the breathing apparatus.

Original rhymes and poems by the pupils will be of greater benefit than anything taken from their textbooks.

CHAPTER VI

DENASALITY

A certain amount of confusion exists in regard to nasality and denasality. The latter is simply a lack of sufficient nasal resonance, or "soft-in-the-head" voice caused by some sort of interference in the nasal passage, or it may be the result of habit when there is no organic defect. It may be recognized by a soft, flat tone which is unpleasant to the listener, and indicates that the tone is not going where it should, **CHAPTER VI** and nose cavities. The fault may be eliminated **DENASALITY** attention to it and then corrected with training in proper nasal resonance.

However, denasality may be the result of various growths in the nasal cavity, a deviated septum, a contracted condition, or a chronic sinus infection. The first step, therefore, in the treatment of denasality is to have a physical examination by a competent nose and throat specialist. If it is found that there is extensive disease it should be removed. After this is done, the vocal organs must be re-adjusted through exercises designed to increase nasal resonance.

Although it is necessary to ascertain by means of an examination if there is an organic cause for denasality it must be realized that the removal of this cause will not

IV. RESEARCH

WILLIAM H. H. H.

CHAPTER VI

DENASALITY

A certain amount of confusion exists in regard to nasality and denasality. The latter is simply a lack of sufficient nasal resonance, or "cold-in-the-head" voice caused by some sort of interference in the nasal passage, or it may be the result of habit when there is no organic defect. It may be recognized by a dull, flat tone which is unpleasant to the listener, and indicates that the tone is not going where it should, into the nasal and head cavities. The fault may be eliminated by conscious attention to it and when corrected will develop into proper nasal resonance.

However, denasality may be the result of various growths in the nasal cavity, a deviated septum, a catarrhal condition, or a chronic sinus infection. The first step, therefore, in the treatment of denasality is to have a physical examination by a competent nose and throat specialist. If it is found that there is excessive adenoid tissue it should be removed. After this is done, the vocal organs must be re-educated through exercises designed to increase nasal resonance.

Although it is necessary to ascertain by means of an examination if there is an organic cause for denasality it must be realized that the removal of this cause will not

CHAPTER VI

DEFORMITY

A certain amount of confusion exists in regard to nasality and deformity. The latter is simply a lack of sufficient nasal resonance, or "soft-in-the-head" voice, caused by some sort of interference in the nasal passage, or it may be the result of habit when there is no organic defect. It may be recognized by a nasal, flat tone which is unpleasant to the listener, and indicates that the tone is not going where it should, into the nasal and head cavities. The fault may be eliminated by conscious attention to it and when corrected will develop into proper nasal resonance.

However, deformity may be the result of various growths in the nasal cavity, a deviated septum, a catarrhal condition, or a chronic sinus infection. The first step, therefore, in the treatment of deformity is to have a physical examination by a competent nose and throat specialist. If it is found that there is excessive mucoid tissue it should be removed. After this is done, the vocal organs must be re-educated through exercises designed to increase nasal resonance.

Although it is necessary to ascertain by means of an examination if there is an organic cause for deformity, it must be realized that the removal of this cause will not

automatically cure the speech fault, for, "the old habit of speech persists and a period of retraining is then necessary."²⁷

However, it is true that barring physical deficiencies, denasality can be corrected by the faithful use of corrective exercises.

One of the simplest and most effective methods of developing proper resonance, thus eliminating denasality, is the practice of humming which, of course, demands nasal resonance. Furthermore, it may be engaged in as one walks to and from school, and at any odd period of the day, thereby requiring no special allotment of time.

Lessons and exercises for the correction of denasality follow "Testing for Denasality." They are, of course, concerned with the three nasal consonants m, n, and ng which are the only sounds which should be pronounced with a nasal quality.

²⁷ Merel R. Parks, "Lisp, Nasality, Cleft Palate," Guides to Speech Training in the Elementary School, (Boston: Expression Company, 1943), p. 138.

21 intentionally some the speech fault, for, "the odd habits of
speech persists and a period of retarding is then necessary."
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demersity can be corrected by the faithful use of corrective
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is the practice of humming which, of course, demands nasal
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Lessons and exercises for the correction of demersity
follow "leading for demersity." They are, of course, con-
cerned with the three nasal consonants M, N, and NG which are
the only sounds which should be pronounced with a nasal
quality.

Testing for Genuineness

I. The tests for Genuineness are a very simple procedure. The pupil should be instructed to sound various words with the nasal consonants m, n, ng, such as foreigner, amiable, virtuous, live, happy, findings. As this is done, it may be determined by the teacher's observing whether the soft palate is elevated or lowered as these sounds. The pupil, with the aid of a mirror, will be able to see this action himself. If the soft palate is being raised for these sounds the pupil needs training to correct this fault, because the soft palate should always be lowered for the nasal consonants.

II. Genuineness may be determined also, by the following procedure. The pupil should say the following words nasally, and then with the tongue touching the palate with the fingers:

TESTING FOR DENASALITY

down, tree, humble, findings.

If there is no difference in the sounds of the nasal consonants it is certain that the nasal devices are not being used properly. Also, if there is no nasal sound produced by these consonant sounds, it is a sign that the fault of Genuineness exists.

TESTING FOR DEBILITY

Testing for Denasality

I. The tests for denasality are a very simple procedure. The pupil should be instructed to sound various words with the nasal consonants m, n, ng, such as: foreigner, mammoth, minuet, line, human, ringing. As this is done, it may be determined by the teacher's observing whether the soft palate is elevated or lowered on these sounds. The pupil, with the aid of a mirror, will be able to see this action himself. If the soft palate is being raised for these sounds the pupil needs training to correct this fault, because the soft palate should always be lowered for the nasal consonants.

II. Denasality may be determined also, by the following procedure. The pupil should say the following words normally, and then with the nostrils pinched closed with the fingers: down, tram, humming, function.

If there is no difference in the sounds of the nasal consonants it is certain that the nasal cavities are not being used properly. Also, if there is no nasal sound produced by these consonant sounds, it is a sign that the fault of denasality exists.

Testing for Deafness

I. The tests for deafness are a very simple procedure. The pupil should be instructed to sound various words with the nasal consonant M. N. G. such as forward, backward, upward, down, forward, backward, upward, downward. As this is done, it may be determined by the observer's observation whether the soft palate is elevated or lowered on these sounds. The pupil, with the aid of a mirror, will be able to see this action himself. If the soft palate is being raised for these sounds the pupil needs training to correct this fault, because the soft palate should always be lowered for the nasal consonants.

II. Deafness may be determined also, by the following procedure. The pupil should say the following words normally, and then with the nostrils pinched closed with the fingers: down, forward, backward, upward.

If there is no difference in the sounds of the nasal consonants it is certain that the nasal cavity is not being used properly. Also, if there is no nasal sound produced by these consonant sounds, it is a sign that the fault of deafness exists.

Lesson and Exercises for Correction of

Denasality

Lesson I

I. Objectives

1. Control of the soft palate on the sound g.

II. Procedures

1. By referring to the diagram which will show the pupils

LESSONS AND EXERCISES

FOR CORRECTION

OF DENASALITY

ascertain the position of the soft palate. Each pupil should have a mirror to see his own voice. Again, the soft palate falls at a certain point in the nose that escapes into the nose, and if it is raised, little or no tone goes into the nose, but if it is lowered practically all the tone goes from throat to nose. The soft palate should be lowered for nasal sounds g, k, ng, and elevated for all other sounds.

2. The pupils should pass several times, and that part several times. With the aid of a mirror they should observe what position within the back of the throat. They should see to it, with the help of the mirror, that the throat is open and the soft palate is elevated.

Lessons and Exercises for Correction of
Denasality
Lesson I

I. Objective:

A. Control of the soft palate on the sound m.

II. Procedure:

- A. By referring to Diagrams #V and #VIII have the pupils ascertain the position of the soft palate. Each child should have a mirror in order to see his own palate. Explain that the soft palate acts as a curtain to modify the tone that escapes into the nose, and if it is raised, little or no tone goes into the nose, but if it is lowered practically all the tone goes from throat to nose. The soft palate should be lowered for nasal sounds m, n, ng, and elevated for all other sounds.
- B. The pupils should yawn several times, and then pant several times. With the aid of a mirror they should observe what occurs within the back of the throat. They should see to it, with the help of the mirror, that the throat is open and the soft palate is elevated.

Lesson and Exercises for Correction of

Formality

Lesson I

I. Objective:

A. Control of the soft palate on the second R.

II. Procedure:

A. By referring to Diagrams IV and XVII have the pupils

ascertain the position of the soft palate. Each

child should have a mirror in order to see his own

palate. Explain that the soft palate acts as a

valve to modify the tone that escapes into the

nose, and if it is raised, little or no tone goes

into the nose, but if it is lowered practically all

the tone goes from throat to nose. The soft palate

should be lowered for nasal sounds R, N, NG, and

raised for all other sounds.

B. The pupils should form several times, and then part

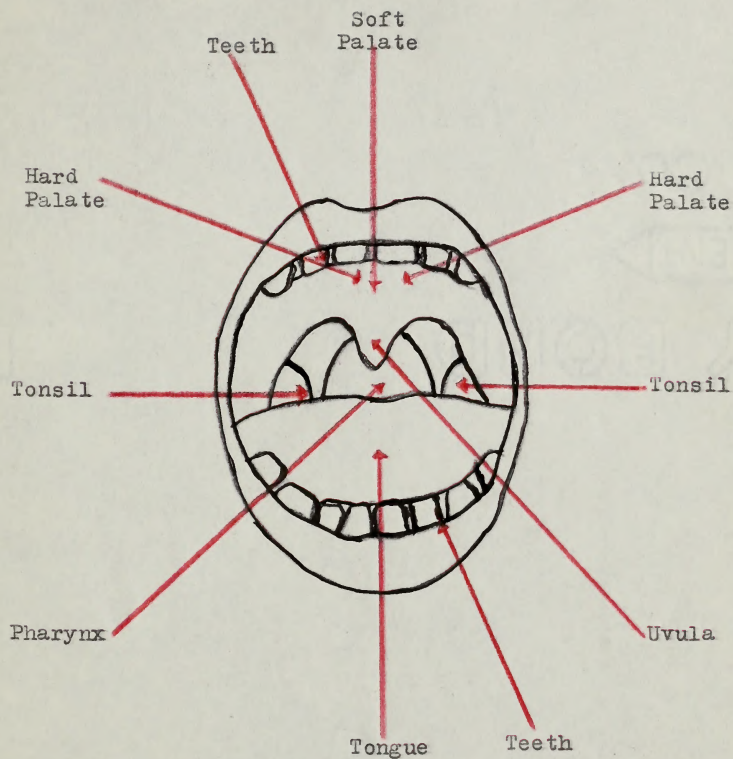
several times. With the aid of a mirror they should

observe what occurs within the back of the throat.

They should see to it, with the help of the mirror,

that the throat is open and the soft palate is

raised.



V.

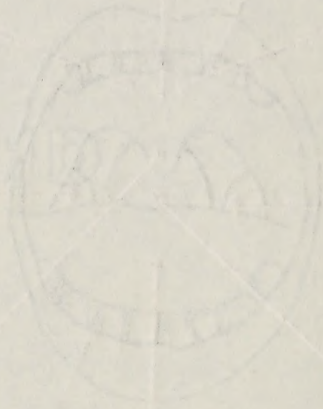
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C. Direct the pupils to locate the soft palate with the aid of the tongue. The tip of the tongue should be placed against back of upper front teeth. Move it up and back until it reaches a soft surface. Use the mirror to observe this, also. As they look into the throat direct their attention to the end of the soft palate, the uvula. Now the sound "a" should be sung, first on a low note and then on a high note. The soft palate should move upwards for both, but more so on the high note.

III. Exercises:

- A. Each pupil is told to press the lips together as though he were about to make the sound "p." Then expel the breath with vibration of the vocal cords, and turn the sound into the nasal cavities. On the sounds in this exercise the breath and sound should escape through the nostrils, and the vocal cords should vibrate.
- B. Practice saying words with "m" used

1. Direct the pupils to locate the soft palate with the aid of the tongue. The tip of the tongue should be placed against back of upper teeth. Move it up and back until it reaches a soft surface. Now the mirror is observed also. As they look into the mirror direct their attention to the end of the soft palate, the uvula. Now the sound "a" should be sung, first on a low note and then on a high note. The soft palate should move upwards for both, but more on the high note.

III. Exercises:

A. Each pupil is told to press the lips together as though he were about to kiss the sound "p". Then expect the breath with vibration of the vocal cords, and turn the sound into the nasal cavity. On the sounds in this exercise the breath and sound should escape through the nostrils, and the vocal cords should vibrate.

B. Practice saying words with "p" used

1. Initially:

<u>monitor</u>	<u>mare</u>	<u>mink</u>
<u>machine</u>	<u>most</u>	<u>monk</u>
<u>monstrous</u>	<u>muck</u>	<u>mystery</u>

2. Medially:

<u>ferment</u>	<u>imperfect</u>	<u>humming</u>
<u>demand</u>	<u>September</u>	<u>command</u>
<u>reprimand</u>	<u>tomato</u>	<u>comely</u>

3. Finally:

<u>roam</u>	<u>system</u>	<u>atheism</u>
<u>pilgrim</u>	<u>declaim</u>	<u>logarithm</u>
<u>diaphragm</u>	<u>idiom</u>	<u>accustom</u>

C. Have pupils make and read lists of words of their own choosing in which the "m" sound occurs in various arrangements.

Examples:

1. Initially and medially:

<u>murmuring</u>	<u>mammoth</u>	<u>mimic</u>
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2. Initially and finally:

<u>malapropism</u>	<u>meerschau</u>	<u>Maugham</u>
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3. Initially, medially, and finally:

<u>memorandum</u>	<u>madame</u>	<u>momentum</u>
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4. Medially and finally:

<u>premium</u>	<u>Americanism</u>	<u>amalgam</u>
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1. Initials:

Smith	John	Smith
Book	Book	Book
Smith	Smith	Smith

2. Initials:

Smith	Smith	Smith
Book	Book	Book
Smith	Smith	Smith

3. Initials:

Smith	Smith	Smith
Book	Book	Book
Smith	Smith	Smith

4. Have people who are read lists of words of their own choosing in which the "m" sound occurs in various

extensive.

Examples:

1. Initials and initials:

Smith	Smith	Smith
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2. Initials and initials:

Smith	Smith	Smith
-------	-------	-------

3. Initials, initials, and initials:

Smith	Smith	Smith
-------	-------	-------

4. Initials and initials:

Smith	Smith	Smith
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- D. The pupils should now construct and read aloud sentences with words containing the various combinations of the m sound.

Examples:

1. Madame Defarge, remembering the misery of many years, constantly murmured threats against the monarch and his methods.
2. The Razor's Edge, by Somerset Maugham meant much money and fame for him.

- E. Have the pupils find selections in their literature books, locate the words containing m sound, and emphasize this sound in reading aloud. Then read the words without undue emphasis on the m sound.

F. Examples:

1.

"This is the forest primeval. The murmuring pines and the hemlock.

Bearded with moss, and with garments green,
 28
 indistinct in the twilight."

28 Henry W. Longfellow, "Evangeline," A Treasury of the Familiar, Ralph L. Woods, Editor, (New York: The Macmillan Company, 1942), p. 301.

11. The pupils should now construct and read aloud sentences with words containing the various combinations of the g sound.

Examples:

1. George believe, remembering the story of my years, carefully examined things against the honors and the methods.
 2. The father's name, by forgetting learning good man money and legs for his.
12. Have the pupils find selections in their literature books, locate the words containing g sound, and emphasize this sound in reading aloud. Then read the words without undue emphasis on the g sound.

Examples:

1. "This is the forest primrose. The emerald plains and the hills."

and the hills.

bordered with grass, and with garments green.

indicated in the twilight."

By Henry A. Longfellow, "Evangelical," A Treasury of the
 English, Ralph A. Woods, Editor, (New York: The Association
 of Teachers, 1902), p. 201.

2.

"Thou seemest human and divine,

The highest, holiest manhood, thou.

Our wills are ours, we know not how;

Our wills are ours to make them thine."²⁹

3.

"Let but the commons hear this testament -

Which pardon me, I do not mean to read -

Yea, beg a hair of him for memory,

And, dying, mention it within their wills."³⁰

²⁹ Alfred, Lord Tennyson, "In Memoriam," Ibid., p. 327.

³⁰ William Shakespeare, "Julius Caesar," Act III, Ibid., p. 3.

2.

"There are great things and divine
 The highest, holiest things, then.
 Our wills are ours, we know not how;
 Our wills are ours to make them true."

3.

"Let but the common sense this testament -
 Which guides me, I do not mean to read -
 Yes, beg a hint of him for mercy,
 And, dying, mention it within their wills."

30 Alfred, Lord Tennyson, "In Memoriam," 1850, p. 187.
 30 William Shakespeare, "Julius Caesar," Act III, 1915.

Lesson II.

I. Objective:

A. Control of the soft palate on the sound n.

II. Procedure:

A. The same procedure followed in Lesson I should be used.

III. Exercises:

A. Pupils should be told to press the tip of the tongue against the gums, back of the upper teeth, expel the breath with vibration of the vocal cords and turn the sound into the nasal cavities. Remember that gn and kn have the same sound when used initially. They should continue to use the mirror to observe action of soft palate and uvula.

B. Practice saying words with n used:

1. Initially:

<u>knave</u>	<u>nasality</u>	<u>nucleus</u>
<u>natural</u>	<u>negotiate</u>	<u>nullify</u>
<u>gnaw</u>	<u>neutrality</u>	<u>novelist</u>

2. Medially:

hen <u>np</u> ecked	hon <u>np</u> orable	din <u>np</u> er
Ben <u>np</u> edict	fortu <u>np</u> ate	Arn <u>np</u> old
twen <u>np</u> y	door <u>kn</u> ob	San <u>np</u> a

Lesson II.

I. Objectives:

A. Control of the soft palate on the sound H.

II. Procedure:

A. The same procedure followed in Lesson I should be used.

III. Exercises:

A. Pupils should be told to press the tip of the tongue

against the gums, back of the upper teeth, expel

the breath with vibration of the vocal cords and

turn the sound into the nasal cavity. Remember

that ah and ay have the same sound when used

initially. They should continue to use the mirror

to observe action of soft palate and uvula.

B. Practice saying words with H words:

1. Initially:

grave	gravelly	gracious
natural	vegetable	quality
new	novelty	novelty

2. Medially:

perforated	apertures	dinner
beneficial	forwards	kind
twenty	doorstep	begin

3. Finally:

<u>cocoon</u>	<u>design</u>	<u>refine</u>
<u>fortune</u>	<u>prune</u>	<u>June</u>
<u>cousin</u>	<u>dragon</u>	<u>action</u>

C. Have pupils make and read lists of words of their own choosing in which the n sound occurs in various arrangements.

Examples:

1. Initially and medially:

<u>national</u>	<u>nonage</u>	<u>nunnery</u>
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2. Initially and finally:

<u>negation</u>	<u>Neptune</u>	<u>navigation</u>
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3. Initially, medially, and finally:

<u>nineteen</u>	<u>nankeen</u>	<u>nationalization</u>
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4. Medially and finally:

<u>inane</u>	<u>benzene</u>	<u>benign</u>
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D. The pupils should now construct and read aloud sentences with words containing various combinations of the n sound.

Examples:

1. Nineteen neophytes were initiated into the national honor society.

2. A person of foreign birth who is conscientious will strive for naturalization in this country.

3. Finally:

begin	begin	begin
begin	begin	begin
begin	begin	begin

4. Have pupils make and read lists of words of their own choosing in which the h sound occurs in various arrangements.

Examples:

1. Initially and finally:

begin	begin	begin
begin	begin	begin

2. Initially and finally:

begin	begin	begin
begin	begin	begin

3. Initially, medially, and finally:

begin	begin	begin
begin	begin	begin

4. Medially and finally:

begin	begin	begin
begin	begin	begin

5. The pupils should now construct and read aloud sentences with words containing various combinations of the h sound.

Examples:

1. Highnesses were hidden here.

2. Highnesses were hidden here.

3. A person of foreign birth who is highnesses will arrive for highnesses in this country.

E. Have the pupils find selections in their literature books, locate the words containing the n sound, and emphasize these sounds in reading aloud. Then read without undue emphasis on the n sound.

F. Examples:

1.

"He that fights and runs away
May turn and fight another day;
But he that is in battle slain 31
Will never rise to fight again."

2.

"No truer word, than God's, was ever spoken, 32
Than that the largest heart is soonest broken."

3.

"Then I looked up at Nye,
And he gazed upon me;
And he rose with a sigh,
And said, 'Can this be?
We are ruined by Chinese cheap labor' - 33
And he went for that heathen Chinese."

31 Anonymous, "Courage," Ibid., p. 303.

32 Walter Savage Landor, "No Truer Word," Ibid., p. 13.

33 Bret Harte, "Plain Language from Truthful James,"
Ibid., p. 14.

1. Have the pupils find selections in their literature books, locate the words containing the H sound, and substitute these sounds in reading aloud. Then read without under emphasis on the H sound.

2. Exercises

1.

"We had lights and were away
 My hand and right against you;
 But in that in all battle again
 Will never rise to fight again."

2.

"His former word, 'that was', was over again,
 Then that the largest heart is never broken."

3.

"Then I looked up at you,
 and he looked upon me;
 and he rose with a sigh,
 and said, 'God bless you'
 We are raised by Chinese through labor,
 and he went for that western Chinese."

31. "The Chinese," *ibid.*, p. 303.

32. "The Chinese," *ibid.*, p. 303.

33. "The Chinese," *ibid.*, p. 303.

4.

"And now, to you who have been chosen, from among the many men he loved, we give his sacred dust. Speech cannot contain our love. There was, there is, no gentler, stronger, manlier, man."³⁴

³⁴ Robert Ingersoll, "Eulogy at His Brother's Funeral," Ibid., p. 330.

And now, to you who have been chosen, from
among the many not to love, to give his sacred
dust. Speech against our love. There was,
there is, no gentler, stronger, purer, man.

He himself, "Beloved of his mother's breast,"
1910, p. 230.

Lesson III.

I. Objective:

- A. Control of the soft palate on the sound ng.

II. Procedure:

- A. The same procedure followed in Lessons #I and #II should be used.

III. Exercises:

- A. Pupils should be told to press the back of the tongue against the soft palate, expel the breath with vibrations of the vocal cords, and turn the sound into the nasal cavities. Caution them not to keep the tongue and the palate in this position until all sound has ceased. In this way, they will avoid the addition of the k or g sound. It should be pointed out here that n as in bank has the equivalent sound. This sound may be used only medially and finally.
- B. Practice saying words with ng and n as in bank used

1. Medially:

r <u>an</u> cor	t <u>an</u> gle	u <u>n</u> ction
bl <u>an</u> ket	str <u>on</u> gest	str <u>en</u> gth
ba <u>n</u> ker	disti <u>n</u> ctness	disti <u>n</u> guish

2. Finally:

bubbl <u>ing</u>	gong <u>g</u>	arrang <u>e</u>
tong <u>ue</u>	among <u>g</u>	risi <u>ng</u>
lozen <u>g</u> e	sung <u>g</u>	hoisti <u>ng</u>

Lesson III.

I. Objective:

A. Control of the soft palate on the sound h.

II. Procedure:

1. The same procedure followed in Lessons VI and VII.

should be used.

III. Exercises:

A. Tongue should be held to press the back of the tongue against the soft palate, expel the breath with vibrations of the vocal cords, and then the sound into the nasal cavity. Caution them not to keep the tongue and the palate in this position until all sound has ceased. In this way, they will avoid the addition of the k or g sound. It should be pointed out here that h as in hand has the equivalent sound. This sound may be used only medially and finally. B. Practice saying words with h and h as in hand used

1. Medial:

report	large	option
pleasant	strongest	strength
center	distinctions	distinctions

2. Final:

bubbling	rough	average
tonnes	amphib	viatic
lozenges	swim	relating

- C. have pupils make and read lists of words of their own choosing, in which the ng and n as in bank sound occurs in various arrangements.

Examples:

1. Medially and finally:

lingering tanking wrangling
springing functioning dangling

- D. The pupils should now construct and read aloud sentences with words containing various combinations of the ng sound.

Examples:

1. Lingering long by the bank of the river the youngster spent the hours springing from birches.
2. Abraham Lincoln spent many evenings studying and preparing to be something better than a rail splitter.

- E. Have the pupils find selections in their literature books, locate the words containing the ng sound and emphasize these sounds in reading aloud. Then read them without undue emphasis on the ng sound.

F. Examples:

1.

"How they tinkle, tinkle, tinkle.
 While the stars that oversprinkle
 All the heavens seem to twinkle."

3. Have pupils make and read lists of words of their

own choosing, in which the ng and n are in dark
sound occurs in various arrangements.

Examples:

1. Medically and literally.

lighting lighting lighting
lighting lighting lighting

2. The pupils should now construct and read aloud
sentences with words containing various combinations
of the ng sound.

Examples:

1. Lighting from by the bank of the river the
village spent the hours lighting from lighting.
2. Lighting spent many evenings lighting
and preparing to be lighting better than a
call lighting.

3. Have the pupils find selections in their literature
books, locate the words containing the ng sound and
emphasize these words in reading aloud. Then read
them without under emphasis on the ng sound.

Examples:

1.

"Now look lighting, lighting, lighting.
While the stars lighting over lighting.
All the lighting seen to lighting."

By the twanging,
 And the clanging.
 In the jangling
 And the wrangling,
 How the danger sinks and swells,
 By the sinking or the swelling in the anger of
 the bells." ³⁵

2.

"Remonstrate in the strongest and the loudest
 language of truth. You cannot conquer America.
 We know that in three campaigns we have done nothing
 and suffered much. If I were an American, as I am
 an Englishman, while a foreign troop was landed in
 my country, I would never lay down my arms!" ³⁶

3.

"Flow gently, sweet Afton, among thy green braes,
 Flow gently, I'll sing thee a song in thy praise;
 My Mary's asleep by thy murmuring stream,
 Flow gently, sweet Afton, disturb not her dream." ³⁷

³⁵ Edgar Allan Poe, "The Bells," Ibid., p. 612.

³⁶ William Pitt, "Plea for Peace with the Colonies,"
Ibid., p. 645.

³⁷ Robert Burns, "Sweet Afton," Ibid., p. 648.

By the ringing of the bells in the tower of
 the bells.
 By the ringing of the bells in the tower of
 the bells.
 By the ringing of the bells in the tower of
 the bells.

My country, I would never lay down my arms.
 My country, I would never lay down my arms.
 My country, I would never lay down my arms.
 My country, I would never lay down my arms.
 My country, I would never lay down my arms.

My country, I would never lay down my arms.
 My country, I would never lay down my arms.
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 My country, I would never lay down my arms.

My country, I would never lay down my arms.
 My country, I would never lay down my arms.
 My country, I would never lay down my arms.
 My country, I would never lay down my arms.
 My country, I would never lay down my arms.

Lesson IV.

I. Objective:

- A. Control of the soft palate on all the consonant nasal sounds: m, n, and ng.

II. Procedure:

- A. This is a review and summarizing of the procedures followed in Lessons #I, #II, and #III. Caution the pupils to bear in mind the various positions of the tongue which they have learned, and also to use the mirror from time to time to make sure the soft palate and uvula are in their proper positions for all the sounds.

III. Exercises:

- A. The pupils should make lists of words containing as many different combinations of m, n, and ng sounds that they can think of. They are to be read aloud.

Examples:

- | | |
|------------------------|------------------------|
| 1. <u>gymnasium</u> | 11. <u>manna</u> |
| 2. <u>animation</u> | 12. <u>animalism</u> |
| 3. <u>foreignism</u> | 13. <u>nepotism</u> |
| 4. <u>interim</u> | 14. <u>homonym</u> |
| 5. <u>monsoon</u> | 15. <u>ammunition</u> |
| 6. <u>bemoan</u> | 16. <u>pantomime</u> |
| 7. <u>memorization</u> | 17. <u>remembering</u> |

Lesson IX.

I. Objectives:

a. Control of the soft palate on all the consonant notes

vowels: E, H, and A.

II. Procedure:

A. This is a review and summarizing of the presentation followed in Lessons VI, VII, and VIII. Consider the pupils to date in using the various positions of the tongue which they have learned, and also to use the mirror from time to time to make sure the soft palate and uvula are in their proper position for all the

sounds.

III. Exercises:

A. The pupils should make lists of words containing as many different combinations of E, H, and A sounds. They may say that they are to be read aloud.

Exercises:

- | | |
|-------|-------|
| 1. E | 11. H |
| 2. H | 12. A |
| 3. E | 13. H |
| 4. H | 14. A |
| 5. E | 15. H |
| 6. H | 16. A |
| 7. E | 17. H |
| 8. H | 18. A |
| 9. E | 19. H |
| 10. H | 20. A |

8. nitrogen18. Mammon9. ruminating19. monogram10. convalescing20. metronome

- B. The pupils should now construct and read aloud sentences with words containing various combinations of the m, n, and ng sounds.

C. Examples:

1.

The principles of navigation were not of much use to the mariner when he was warned of the typhoon and he found the compass smashed.

2.

The student bemoaned the fact that he had not spent more time in studying homonyms, antonyms, and synonyms.

3.

Columbus managed to influence the Queen of Spain to grant him three ships, the Niña, the Pinta, and the Santa María.

4.

Nepotism, which is the patronage of preference shown because of relationship, should not be condoned by the citizens of our country.

10. conventional 11. conventional
12. conventional 13. conventional
14. conventional 15. conventional

16. The pupils should now construct and read aloud sentences with words containing various combinations of the h, n, and l sounds.

17. Exercise

1.

The principles of navigation were not of much use to the sailor when he was worried at the typhoon and he found the compasses useless.

2.

The student believed the fact that he had not spent more time in studying homonyms, antonyms, and synonyms.

3.

Colleges began to influence the youth of Spain to fight the three ships, the three ships, and the three ships.

4.

Education, which is the process of preparing youth for the future, should not be controlled by the citizens of our country.

5.

Knowledge of the component parts of hydrogen,
nitrogen, and oxygen is of utmost importance
in the study of certain chemical formulae.

C. The pupils should now find in their literature books poems or prose passages containing examples of all the nasal consonant sounds. These should be read aloud.

D. Examples:

1.

"It was six men of Indostan
 To learning much inclined,
 Who went to see the elephant
 (Though all of them were blind),
 That each by observation³⁸
Might satisfy his mind."

2.

"Tiger! Tiger! burning bright
In the forests of the night,
 What immortal hand or eye
 Could frame thy fearful symmetry?"

³⁸ John G. Saxe, "The Blind Men and the Elephant,"
Ibid., p. 8.

b.

knowledge of the compound parts of hydrogen,
nitrogen, and oxygen is of utmost importance
in the study of certain chemical formulas.

c. The pupils should now read in their literature books
poems or prose passages containing examples of all
the nasal consonant sounds. These should be read
aloud.

D. Paragraph:

1.

"It was six men of Indostan
To learning much inclined,
Who went to see the elephant
(Though all of them were blind),
That each by observation
Might satisfy his mind."

2.

Blind: Tiger, bearing prince
In the forests of the night,
What intricate path of eye
Could trace the fearful symmetry?

33 John B. Tasso, "The Blind Men and the Elephant,"
1844, p. 8.

In what distant deeps or skies
 Burnt the fire of thine eyes?
 On what wings dare he aspire?
 What the hand dare seize the fire?"³⁹

3.

"This be the verse that you grave for me:
 'Here he lies where he longed to be,
 Home is the sailor, home from the sea,
 And the hunter home from the hill!"⁴⁰

³⁹ William Blake, "The Tiger," *Ibid.*, p. 643.

⁴⁰ Robert Louis Stevenson, "Requiem," *Ibid.*, p. 647.

In what distant deeps or skies
 Bright the stars of night appear
 On what wings dare he aspire?
 What the hand dare seize the fire?
 "This be the voice that you strive for me:
 Here he lies where he longed to be,
 Here is the sailor, home from sea,
 And the hunter home from the hill!"

30 *William Wordsworth, "The Tintern Abbey,"* *ibid.*, p. 643.
 40 *Robert Louis Stevenson, "Tobacco,"* *ibid.*, p. 647.

Exercises for correction of denasality.

m n ng

I.

To Ah Wong, life was a song,
 He went along singing all day long.
 At evening he would play mah-jongg,
 (He had not learned to play ping pong).
 But poor Ah Wong, for a fancied wrong,
 Was slain one night by the powerful tong.
 In Hong Kong now, Wong sings no song;
 He now sing-songs with the heavenly throng!

II.

Knute Knight knocked knotty knots from knobby knobs.

III.

A benevolent Benedictine monk with benignancy
intoned a benediction over the benighted knight.

IV.

Now, while his companion slumbered soundly,
Newton kindled the smoking embers.

V.

Merlin, the king's magician
 Was something of a metaphysician;
 His alchemy was known both near and far.
 Though chemical formulas he never knew,

Translation for correction of translation.

II. B. 12

I.

As an artist, life was a struggle.
He went about singing all day long.
At evening he would play his songs.
(He had not learned to play piano songs.)
But poor as he was, for a talented singer,
Was there any place for the powerful voice.
In some town not, some place he went.
He now sings songs with the heavenly chorus.

II.

While singing, he knows that he is singing.

III.

A powerful singing voice with his singing
Lifted a sensation over the singing voice.

IV.

For, while his singing voice was singing,
He was singing the singing voice.

V.

For, the singing voice was singing,
Was something of a singing voice.
His singing was more than just singing,
Though singing, singing he never knew.

His knowledge of magic saw him through,
His learning surpassed his master, Bleys, by far.

VI.

Let me sing a song of the open road;
Let me pitch my tent 'neath a star,
Let me fill my ears with the singing wind;
Let my wanderings carry me far.

For I am done with the city's roar,
And the maddening noise of the throng.
The sounds of the tumult I want no more,
For peace, contentment, and freedom, I long.

VII.

Morton's feelings were a mingling of mortification
and frustration, intensified by his having no
knowledge of which way to turn.

VIII.

When Spring's light magic tune's the instruments of
earth
Grown dull, discordant from the War's harsh rasp,
Will undertone's of 'wakening streams announce
the birth
Of bubbling streams now loosed from Winter's frigid
grasp?

His knowledge of magic was his strength.
His teaching surpassed his power, by far.

VI.

Let us sing a song of the open road;
Let us sing of love, within a star,
Let us fill our ears with the singing wind;
Let us wander on earth as free.

For I am born with the city's heart,
And the ringing noise of the street,
The beauty of the world I want as mine,
For peace, contentment, and freedom, I love.

VII.

Butler's feelings were a sign of rebellion
and investigation, indicated by his having no
knowledge of which way to turn.

VIII.

Long before the first of the year's
at the
from all, according to the law's
all aspects of the
the first
of the first
at the first

Will overtones of organ sweetness burst from flow'rs
 In blazing rhapsody of bright array?
 Will stirring seeds begin to feel the show'rs
 And burst from dark into the light of day?
 Or will the curse of War have wrought its savage will
 On all these things that play for man Life's song?
 Oh, God, Almighty Maestro, lift your hands, and still
 The rankling, wrangling discord played so long.
 And, when all inharmonious sounds shall cease,
 Direct all Earth into a Symphony of Peace.

will overcome of other newness burst from flow's
 in plastic tragedy of bright array
 Will stirring seeds begin to lead the show's
 And know from dark into the light of day
 Or will the course of war have wrought its change will
 Of all these things that play for life's sake
 Oh, God, almighty Master, lift your hands, and still
 The tangled, wrangled discord played so long
 and, when all indignities enough shall cease,
 Direct all earth into a symphony of peace.

Suggested Selections for Practice in Sounding Nasal

Consonants

m n ng

The following have been carefully selected with the purpose of presenting to the teacher and the pupils material which contains an abundance of the nasal consonant sounds.

Many of the selections may be found in secondary-school literature books; all of them may be found in A Treasury of the Familiar, Ralph L. Woods, Editor, (New York: The Macmillan Company, 1942).

- | | | | |
|-------|---|---|------------------------|
| I. | "God Give Us Men" | - | Josiah Gilbert Holland |
| II. | "Preamble to the Constitution" | | |
| III. | "The Cataract of Lodore" | - | Robert Southey |
| IV. | "Abou Ben Adhem" | - | James Henry Leigh Hunt |
| V. | "Elegy Written in a Country Churchyard" | - | Thomas Gray |
| VI. | "On the Road to Mandalay" | - | Rudyard Kipling |
| VII. | "Battle Hymn of the Republic" | - | Julia Ward Howe |
| VIII. | "Casey at the Bat" | - | Ernest Lawrence Thayer |
| IX. | "The Cremation of Sam Magee" | - | Robert W. Service |

Suggested Selections for Practice in Reading

Consonants

M H M

The following have been carefully selected with the purpose of presenting to the teacher and the pupils material which contains an abundance of the nasal consonant sounds. Many of the selections may be found in secondary-school literature books; all of them may be found in A Treasury of the Poet's Art, Ralph W. Woods, Editor, New York: The Macmillan Company, 1928.

- I. "God Says To Man" - Joseph Herbert Keble
- II. "Prayer to the Con-
stitution"
- III. "The Cathedral of Hades" - Robert Browning
- IV. "God With Adam" - Jacob Henry Leigh Hunt
- V. "Poetry Written in a
Country Churchyard" - Thomas Gray
- VI. "On the Road to
Rendal"
- VII. "Little Boy of the
Republic"
- VIII. "Poetry at the Sea" - Ernest Lawrence Thayer
- IX. "The Grammar of
Sam Jones" - Robert W. Service

- X. "The Glorious Whitewasher" - Mark Twain
- XI. "The Sands of Dee" - Charles Kingsley
- XII. "The Walrus and the
Carpenter" - Lewis Carroll
- XIII. "Birches" - Robert Frost
- XIV. "Hiawatha's Childhood" - Henry W. Longfellow
- XV. "The Spell of the Yukon" - Robert W. Service
- XVI. "A Little Learning Is a
Dangerous Thing" - Alexander Pope
- XVII. "Chicago" - Carl Sandburg
- XVIII. "The Lion and the Mouse" - Aesop
- XIX. "The Raven" - Edgar Allan Poe
- XX. "Miniver Cheevy" - Edward Arlington
Robinson
- XXI. "Thanatopsis" - William Cullen Bryant
- XXII. "On Conciliation with
America" - Edmund Burke
- XXIII. "The Soldier" - Rupert Brooke
- XXIV. "The Rubáiyát of Omar
Khayyám" - Edward Fitzgerald
(Trans.)
- XXV. "Lasca" - Frank Desprez
- XXVI. "Blood, Sweat, and Tears" - Winston Churchill
- XXVII. "Bunker Hill" - Daniel Webster

Mark Twain	-	X.	"The Notorious Whitewasher"
Thomas Langley	-	XI.	"The Sands of Dee"
		XII.	"The Ladies and the
Isabel Carver	-		"Largely"
Robert Frost	-	XIII.	"Birches"
Henry W. Longfellow	-	XIV.	"The Seaside's Childhood"
Robert S. Service	-	XV.	"The Spell of the Moon"
		XVI.	"A Little Learning is a
Alexander Pope	-		"Dangerous Thing"
Lord Sandwich	-	XVII.	"Soliloquy"
Keats	-	XVIII.	"The Moon and the House"
Edgar Allan Poe	-	XIX.	"The Raven"
Edward Livingston	-	XX.	"The Raven's Chorus"
Robinson			
William Lisle Brown	-	XII.	"The Raven's Chorus"
		XIII.	"On Identification with
Adrian Burt	-		"America"
Robert Browne	-	XIV.	"The Soldier"
		XV.	"The Soldier's of War"
Howard Livingston	-		"The Soldier's of War"
Frank Johnson	-	XVI.	"The Soldier's of War"
Alfred Chandler	-	XVII.	"The Soldier's of War"
David Webster	-	XVIII.	"The Soldier's of War"

- XXVIII. "I Have a Rendezvous
with Death" - Alan Seeger
- XXIX. "The Kid's Last Fight" - Anonymous
- XXX. "A Dissertation Upon
Roast Pig" - Charles Lamb

CHAPTER VII

FACILITY

XIV. I Have a Handstand

Alan Jagers - "With Darts"

XV. "The Alt's Last Night" - Anonymous

XVI. "A Description Upon

Robert Pig" - Charles Lamb

- XXVII. "I Hate a Malicious
 With Envy" - Alan Coughlin
- XXVIII. "The Kid's Last Fight" - Anonymous
- XXIX. "A Dissertation Upon
 Robert F. D." - Charles Lamb

CHAPTER VII

NASALITY

REV. J. H. HARRIS

WYOMING

CHAPTER VII

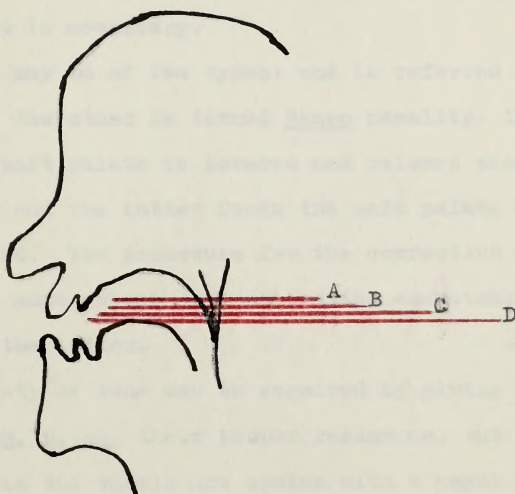
NASALITY

"Nasality is that distortion of the natural timbre or quality of the voice which is due to too great a proportion of nasal resonance."⁴¹ It is the result of lack of harmony between the partials (pitches) reinforced in the resonance cavities, the resultant tone striking the ear as discordant and over-nasalized.

It should be mentioned at the outset that the term "nasal quality", as it is commonly used, signifies impure nasal resonance, or nasal "twang," as it is so often referred to.

Nasality is often referred to as "talking through the nose." However, it is not talking "through" the nose, at all, but rather failure to do so. Instead of letting the tone flood into the nasal cavity, to be reinforced there by striking against the walls of the cavity, which act as sounding boards for the tone confined within that cavity, we shut off that cavity, and refuse the tone its natural reinforcement. It takes on, as a result, a thin unresonant quality which we call nasality. It is thin and unpleasing, because it lacks true nasal resonance.

⁴¹ Letitia Raubicheck, Estelle H. Davis, L. Adele Carl, op. cit., p. 326.



VI.

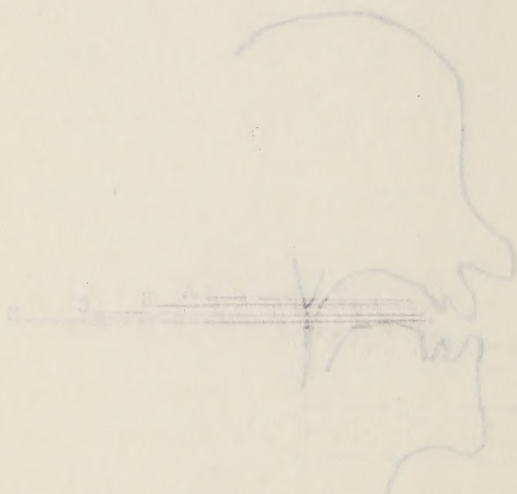
Approximate Levels

Assumed by Tip or Back of Tongue

in the Production of

Vowel Sounds

(To be used with Table #I)



VI.

Approximate position
 of the tip of the tongue
 in the production of
 vowel sounds

(To be used with Figure I)

A faulty placement of the voice, which causes too much sound to be emitted through the nose results in nasality which should not be confused with nasal resonance. Essentially, nasality is the result of too much nasal resonance of which a certain amount is necessary.

Nasality may be of two types: one is referred to as lazy nasality, and the other is termed tense nasality. In the former instance the soft palate is lowered and relaxed when the speech sound is made and the latter finds the soft palate lowered and constricted. The procedure for the correction of both faults is the same except that relaxation exercises must be included for the latter.

Much beauty of tone may be acquired by giving the three nasal sounds m, n, ng, their proper resonance, but if other sounds, such as the vowels are spoken with a nasal resonance the whole tone assumes the unpleasant quality of nasality.

Nasality may be caused by tension in the throat or jaw, by growths which block the nasal cavity, by lack of control over the soft palate, or by obstructions of the tongue. "When it is caused by the incorrect adjustment of the soft palate to the tongue and throat, effected in some degree by constriction of the muscles of the throat and tongue, the treatment consists of exercises for the control of the soft palate and the relaxation of throat muscles. This training

A faulty placement of the voice, which causes too much sound to be emitted through the nose results in nasalization which should not be confused with nasal resonance. Essentially, nasalization is the result of too much nasal resonance of which a certain amount is necessary.

Nasalization may be of two types: one is referred to as lazy nasalization, and the other is termed spiced nasalization. In the former instance the soft palate is lowered and relaxed when the speech sound is made and the latter finds the soft palate lowered and contracted. The procedure for the correction of both faults is the same except that relaxation exercises must be included for the latter.

Such quality of tone may be acquired by giving the tongue nasal sounds g, n, m, their proper resonance, but in other sounds, such as the vowels are spoken with a nasal resonance the whole tone assumes the unpleasant quality of nasalization.

Nasalization may be caused by tension in the throat or jaw, by growths which block the nasal cavity, by lack of control over the soft palate, or by obstruction of the tongue.

When it is caused by the incorrect adjustment of the soft palate to the tongue and throat, situated in some degree by contraction of the muscles of the throat and tongue, the treatment consists of exercises for the control of the soft palate and the relaxation of throat muscles. This training

should take into consideration the student's ability "to distinguish between a clear tone and a nasal 'twang,' to create an auditory image of the tone desired (imagine he hears it before he attempts to produce it) and to sense the position and movements of the soft palate and throat."⁴²

It is true that we do have many sounds in our speech which are and ought to be nasalized. These are the consonants m, n, and ng, and practically all the vowel sounds which immediately precede them, as, am, came, home, sum, dune, ring, and particularly those vowel sounds which occur between two nasal consonants, as monster, man, moon, moan.

Indicated It is, of course, possible to pronounce these words without nasalizing the vowels, but in ordinary rapid speech we are inclined to give them the nasal quality. The wrong use of nasal quality is to give every sound such quality. This has been expressively called a "nosey" voice.

Teachers who do not understand the causes of and corrections for nasality instruct the student not to speak through his nose. Rather they should instruct the student to allow the nose resonators to vibrate freely in order to have natural tones. Then a pleasant, rich, full tone will result from the closing off of the nasal or resonance chambers.

⁴² Alice W. Mills, and Sarah T. Barrows, op. cit., pp. 41-42.

should take into consideration the student's ability to distinguish between a clear tone and a nasal 'twang', to create an auditory image of the tone desired (keeping in mind it before he attempts to produce it) and to secure the position and movement of the soft palate and throat.

It is true that we do have many sounds in our speech which are and ought to be nasalized. These are the consonants m, n, and ng, and practically all the vowel sounds which immediately precede them, as, am, an, ang, um, un, ung, in, in, ing, and particularly those vowel sounds which occur between two nasal consonants, as man, man, man, man, man.

It is, of course, possible to pronounce these words without nasalizing the vowels, but in ordinary rapid speech we are inclined to give them the nasal quality. The wrong use of nasal quality is to give every sound such quality. This has been expressively called a "bossy" voice.

Teachers who do not understand the causes of and correct them for nasality instruct the student not to speak through his nose. Rather they should instruct the student to allow the nose resonators to vibrate freely in order to have natural tones. When a pleasant, rich, full tone will result from the vibrating of the nasal or resonance chambers.

At all times keep the nasal resonators free and active. As far as possible speak with the mouth in singing shape. A flat shape to the mouth has a tendency to produce flat tones, whereas a singing or more rounded shape to the lips undoubtedly gives a rounder, fuller, and more pleasing sound to the tones. In order to give definite shape to a word, the sounds should be condensed just outside the lips. This condensation of sound is reinforced with the nasal resonators, the center of vibration.

By way of final comment on the subject of quality in nasal resonance it should be pointed out that there is a close relationship between sound physical health and pleasing vocal tones. Usually the person in ill health speaks in thin, disagreeable tones whereas the robust individual usually possesses a full, rich voice. Frequent colds damage the vocal equipment; sinus infections certainly do our voices no good.

It is, therefore, our first obligation in the matter of oral communication to be watchful always of our physical vitality.

At all times keep the vocal resonators free and active.
 As far as possible speak with the mouth in slight shape.
 The shape of the mouth has a tendency to produce flat tones,
 whereas a rising or more rounded shape to the lips automatically
 gives a rounder, triller, and more pleasing sound to the tones.
 In order to give definite shape to a word, the sounds should be
 condensed just outside the lips. This condensation of sound is
 reinforced with the nasal resonators, the center of vibration.
 By way of final comment on the subject of quality in vocal
 resonance it should be pointed out that there is a close re-
 lationship between sound physical health and pleasing vocal
 tones. Usually the person in ill health speaks in thin,
 listless tones whereas the robust individual usually
 possesses a full, rich voice. Frequent colds damage the vocal
 apparatus; sinus infections certainly do our voices no good.
 It is therefore, our first obligation in the matter of vocal
 communication to be watchful always of our physical vitality.

Testing for Nasality

1. Have the students pinch the nostrils together with the fingers and utter the following:

A. A single vowel

1. a

B. A phrase without nasal consonants

1. He saw the boat that had been for weeks

C. A sentence without nasal consonants

1. I ride with the voice of a waterfall

D. A short paragraph without nasal consonants

1. I call for action, courage, faith.

TESTING FOR NASALITY

all of these are possible. The history
of our people, of our world stands with
liberty.

11. Explain to the students that in uttering the above
examples the closing of the nasal should make no
difference in the quality of the tones. If there
is a difference, then nasality is present.

12. Have the students write each one phrases, sen-
tences, paragraphs, short paragraphs and read them
aloud, individually. Have the listening students
indicate when they hear nasality.

TESTING FOR MATERIALITY

Testing for Nasality

I. Have the students pinch the nostrils together with the fingers and utter the following:

A. A single vowel

1. A.

B. A phrase without nasal consonants

1. To see the heart that bled for souls.

C. A sentence without nasal consonants

1. I ride with the voices of waterfalls.

D. A short paragraph without nasal consonants

1. I call for effort, courage, faith,
sacrifice. If we love true liberty
all of these are possible. The future
of our people, of our world rests with
liberty.

II. Explain to the students that in uttering the above examples the closing of the ^{nostrils} ~~names~~ should make no difference in the quality of the tones. If there is a difference, then nasality is present.

F. Have the students write their own phrases, sentences, passages, short paragraphs and read them aloud, individually. Have the listening students indicate when they hear nasality.

Lesson for Monday

1. Have the students bring the materials together with the

illustrations and after the following

A. A single vowel

1. A.

B. A phrase without nasal consonants

1. To see the heart that died for us.

C. A sentence without nasal consonants

1. I ride with the voice of waterfalls.

D. A short paragraph without nasal consonants

1. I call for effort, courage, faith,

sacrifice. If we love true liberty

all of these are possible. The future

of our people, of our world rests with

liberty.

11. Explain to the students that in listening the above

examples the closing of the vowel should be

different in the quality of the vowel. It is

in a difference, then nasality is present.

12. Have the students write their own phrases, sen-

tences, passages, short paragraphs and read them

aloud, individually. Have the listening students

indicate when they hear nasality.

- III. If the student is unable to detect nasality in his own voice the teacher should make the vowel sounds and read the sentences without nasal consonants correctly and then nasally until the student can distinguish the difference.
- IV. Require the student to continue his efforts sounding the following: ah, a, ee, au, oh, oo. If the sounds are coming through the nose it will indicate an obstruction of their emission and a vibration in the nose can be felt. When the vibration disappears the nasal quality also disappears.
- V. Have the students speak the following words normally:
- town path frown task bound can
- Ask them to hold the nose closed and say them. Explain that if they don't hear a different sound in the procedures that they are not using the nasal and mouth cavities correctly.
- VI. Have the pupil hold a mirror horizontally, mirror side up, beneath the nostrils, but above the mouth. Have the vowels repeated; also words without nasal sounds. If a clouding occurs on the mirror, it is evidence that nasality exists.

VII. Make individual recordings (Instrumentation Testing) of pupils' voices using lists in Nasality Test in chapter on Testing For Speech. These recordings should be made at the beginning of the lessons, and at frequent intervals throughout the term to "show" the individual his improvement or lack of it.

All vocal sounds are made either at the front (just behind the lips), inside, or back of the tongue, and they may be high, medium, or low in those positions.

The aim of the director to the pupils is observe tongue and place noted is required for a proper understanding of all these positions and directions.

For all vocal exercises the following directions should be given to the pupils:

1. Stand in an erect, firm position on both feet, relax the throat relaxed.
2. In throat breathe through nose, with relaxed throat.
3. Relax the entire body completely.

VII. Make individual recordings (Interpretation Testing) of
pupils' voices using first in chapter
on Testing for Speech. These recordings should be made
at the beginning of the lesson, and at frequent in-
tervals throughout the term to show the individual his
improvement or lack of it.

Introduction to the Lessons

In order to make any sound correctly the pupil must know what each of the active organs of articulation is doing when the sound is being formed. Though there are three nasal consonants in English, m, n, ng, there are no nasal vowels. Therefore, the soft palate, (See Diagram #I), should be elevated for all vowel sounds. The tongue is the most important factor in making vowel sounds, therefore, frequent reference to Diagram #VI, VII, and Table #I, coupled with careful observation of directions given in the lessons concerning the placement of the tongue will be considerably helpful.

All vowel sounds are made either on the front (just behind the tip), middle, or back of the tongue, and they may be high, medium, or low in those positions.

The use of the mirror by the pupils to observe tongue and palate action is required for a proper understanding of all these lessons and exercises.

For all vowel exercises the following directions should be given to the pupils:

1. Stand in an erect, firm position on both feet; keep the throat relaxed.
2. If throat becomes tense, yawn several times.
3. Keep the entire body energized.

Although some of the suggested phrases and sentences for practice in the various exercises may seem to be on an elementary level, this writer believes, with Alexander Pope, that "men must learn to walk before they dance."

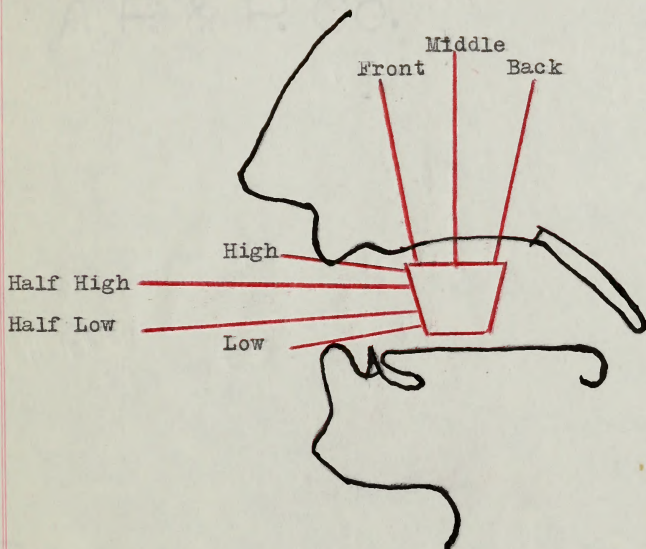
Original phrases, jingles, and rhymes by the pupils will aid in the work of the lessons and exercises.

The writer has included numerous original phrases and rhymes after the various lessons.

Position of Tongue and Shape of Lips For Sounding Vowels

Vowel	Key Word	Part of Tongue Elevated	Nearness to Palate (See Diagram #VI.)	Lip Shape
<u>e</u>	as in eve	front	reaches level	retracted
<u>i</u>	" " hit	"	A reaches "	"
<u>a</u>	" " ate	front	B reaches "	unrounded
<u>u</u>	" " let	middle	B reaches "	"
<u>æ</u>	" " at	front	C reaches "	"
<u>ā</u>	" " ask	middle	C reaches "	"
<u>ā</u>	" " about	front	D reaches "	"
<u>ū</u>	" " burn	middle	D reaches "	"
<u>ū</u>	" " up	"	D reaches "	"
<u>oo</u>	" " moon	rear	C reaches "	rounded
<u>oo</u>	" " cook	"	A reaches "	"
<u>o</u>	" " omit	"	C reaches "	"
<u>ô</u>	" " orb	"	C reaches "	"
<u>ä</u>	" " arm	"	D reaches "	"
		none	D	unrounded

TABLE #I



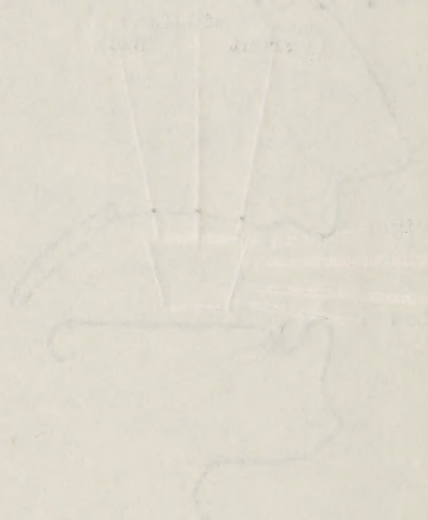
VII.

How the Vowels are Placed
on the Tongue

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END

Lesson 1

I. Objectives

1. To develop freedom from nasality when using the speech sound.

II. Procedures

1. Instruct the pupils to place the tip of the tongue on the back of the lower front teeth, place the sides of the tongue against the sides of the upper teeth, holding the front of the tongue high. The

LESSONS AND EXERCISES

FOR THE CORRECTION

OF NASALITY

This sound is a back, short vowel sound. The pupils should be instructed to place the tips of their fingers under both sides of the lower teeth holding this sound. By so doing they should feel a tension of the muscles.

2. The pupils should be told again that the following are fundamental of this sound:

1. "u" as in "put"
2. "u" as in "put"
3. "u" as in "put"
4. "u" as in "put"
5. "u" as in "put"

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Lesson I

I. Objective:

- A. To develop freedom from nasality when using the front vowel

"ē" as in me

II. Procedure:

- A. Instruct the pupils to place the tip of the tongue on the back of the lower front teeth; place the sides of the tongue against the sides of the upper teeth, holding the front of the tongue high. The lower jaw should be dropped slightly so that there is very little space between the teeth. The lips should be spread.

This sound is a high, front tense vowel. The pupils should be instructed to place the tips of their fingers under both sides of the chin when making this sound. By so doing they should feel a tension of the muscles.

- B. The pupils should be made aware that the following are equivalents of this sound:

1. "ee" as in meet
2. "ie" " " believe
3. "i" " " police
4. "ei" " " deceive
5. "ea" " " lean

Lesson I

I. Objectives:

1. To develop freedom from stalling when using the tongue

Notes:

"It" as in it

II. Procedures:

1. Instruct the pupils to place the tip of the tongue

on the back of the lower front teeth; place the

sides of the tongue against the sides of the upper

teeth, holding the front of the tongue high. The

lower jaw should be dropped slightly so that there

is very little space between the teeth. The lips

should be spread.

This sound is a high, front tongue vowel. The pupils

should be instructed to place the tips of their

fingers under both sides of the chin when making

this sound. By so doing they should feel a sensation

of the muscles.

2. The pupils should be made aware that the following

are equivalents of this sound:

1. "ee" as in see

2. "ie" as in piece

3. "ei" as in veil

4. "ai" as in rain

5. "ay" as in day

III. Exercises:

A. Inhale and emit the breath evenly on the sound "ē" prolonging it.

B. Inhale and emit the breath explosively on the same sound.

C. Say the following:

ēet ēet ēet

Combine this vowel sound with all consonant sounds and say in a free tone; in an explosive tone.

D. Say the following words in a free tone; in an explosive tone:

- | | |
|-----------------------------|----------------------|
| 1. <u>E</u> aster | 6. machine |
| 2. <u>c</u> reeping | 7. intr <u>i</u> gue |
| 3. <u>d</u> ece <u>i</u> ve | 8. <u>g</u> eese |
| 4. <u>l</u> enient | 9. <u>b</u> eaver |
| 5. <u>b</u> leak | 10. <u>D</u> elia |

E. Say the following in a free tone; in an explosive tone:

1. Greet the quen.
2. Lean the seat.
3. Freeze the geese.
4. Leave the seal.
5. Eating veal.

11. Exercises.

A. Inhale and emit the breath evenly on the sound "a".

prolonging it.

B. Inhale and emit the breath explosively on the same

sound.

C. Say the following:

best best best

Combine this vowel sound with all consonant sounds

and say in a free tone; in an explosive tone.

D. Say the following words in a free tone; in an

explosive tone:

- | | |
|------------------|-------------------|
| 1. <u>best</u> | 5. <u>machine</u> |
| 2. <u>circle</u> | 6. <u>last</u> |
| 3. <u>active</u> | 7. <u>power</u> |
| 4. <u>light</u> | 8. <u>water</u> |
| 9. <u>high</u> | 10. <u>light</u> |

E. Say the following in a free tone; in an explosive

tone:

1. best the best.
2. best the best.
3. best the best.
4. best the best.
5. best the best.

F. Pupils form and read aloud phrases of their own based on Part E.

G. Say the following in a free tone:

1. Green leaves freeze in a keen freezing breeze.

2. Lee's niece eats greens, beans, cheese, and beets.

3. The neat weaver is an eager beaver.

H. Pupils form and read aloud sentences of their own based on Part G.

I. Pupils read aloud selections in prose and poetry from their literature books, emphasizing this sound "ē" whenever it occurs. Then they should read them without undue emphasis on the sound.

J. Examples:

1.

"Three times I came to your friendly door;

Three times my shadow was on your floor.

I was the beggar with bruised feet;

I was the woman you gave to eat;

I was the child on the homeless street!"

43

⁴³ Edwin Markham, "How the Great Guest Came," Stories in Verse, Max T. Hohn, Editor, (New York: Odyssey Press, 1943). p. 155.

4. Philip took and read aloud passages of their own poems

on Part 2.

5. Say the following in a free tone:

1. When leaves fall in a hard falling breeze.

2. His name goes down, down, down, down,

down.

3. The great water in an angry power.

4. Philip took and read aloud sentences of their own

based on Part 2.

1. Philip took and read selections in prose and poetry

from their literature books, emphasizing this work

of whenever it occurs. Then they should read them

without undue emphasis on the words.

2. Examples:

1.

"When I came to your friendly door;

There I saw my shadow was on your floor.

I was the pagan who brought back;

I was the woman you gave to rest;

43

I was the child on the homeless street!"

44. Philip took and read the great poem "Elegy in
Memory of W. B. Yeats," (New York: Doubleday Press, 1933).
1. 193.

2.

"For I was hungry and ye gave me meat. I was thirsty, and ye gave me drink. I was a stranger and ye took me in: naked, and ye clothed me: I was sick and ye visited me."⁴⁴

3.

"Thus grief treads upon the heels of pleasure,
Married in haste we may repent at leisure."⁴⁵

⁴⁴ The New Testament, Matthew 25:35-36, A Treasury of the Familiar, Ralph L. Woods, Editor, (New York: The Macmillan Company, 1942), p. 304.

⁴⁵ William Congreve, "The Mourning Bride," Ibid., p. 133.

3.

"Then I was hungry and ye gave me meat. I was thirsty, and ye gave me drink. I was a stranger, and ye took me in; naked, and ye clothed me: I was cold, and ye warmed me; and ye visited me, when I was sick, and ye visited me."

4.

"Then shall I feed the hungry upon the basis of pleasure, and shall I give drink to the thirsty upon the basis of pleasure."

At the New Testament, Matthew 25:31-46, a Parable of the Sheep and the Goats, which is the basis of the following text, p. 132.
 The following text, p. 132.
 The following text, p. 132.

Lesson II.

I. Objective:

- A. To develop freedom from nasality when using the front vowel "i" as in hit.

II. Procedure:

- A. Instruct the pupils to lower the tongue very slightly from the "ē" position, drop the jaw slightly, and keep the lips spread. This is a high, front, lax vowel. Do not drop the jaw too far or the resulting sound will be "ě" as in let.
- B. The pupils should be made aware that the following are equivalents of this sound:

1. "u" as in busy.
2. "o" " " women.
3. "ee" " " breeches
4. "in" as in guild
5. "ie" " " sieve
6. "y" " " myth

III. Exercises:

- A. Inhale and emit the breath evenly on the sound "i," prolonging it.
- B. Inhale and emit the breath explosively on the same sound.
- C. Say the following:

Lesson 11.

I. Objective:

A. To develop freedom from nasality when using the front

vowel "i" as in bit.

II. Procedure:

A. Instruct the pupils to lower the tongue very slightly

from the "e" position, drop the jaw slightly, and

keep the lips spread. This is a high, front, lax

vowel. Do not drop the jaw too far or the resulting

sound will be "e" as in jet.

B. The pupils should be made aware that the following

are equivalents of this sound:

1. "u" as in juicy.

2. "o" as in open.

3. "ee" as in preacher.

4. "ia" as in light.

5. "ie" as in give.

6. "ye" as in year.

III. Exercises:

A. Inhale and emit the breath evenly on the sound "i".

Prolonging it.

B. Inhale and emit the breath explosively on the same

sound.

C. Say the following:

dĭp dĭp dĭp

Combine the vowel sound with all consonant sounds
and say in a free tone; in an explosive tone.

D. Say the following words in a free tone; in an
explosive tone:

- | | |
|-------------------|---------------------|
| 1. g <u>y</u> psy | 6. k <u>i</u> ng |
| 2. qu <u>i</u> ll | 7. bu <u>s</u> y |
| 3. be <u>e</u> n | 8. wi <u>s</u> h |
| 4. bu <u>i</u> ld | 9. fi <u>l</u> m |
| 5. di <u>z</u> zy | 10. ci <u>v</u> ics |

E. Say the following in a free tone; in an explosive tone:

1. Shift the limb.
2. Sister is sick.
3. Nibble the quill.
4. The tipsy gypsy.
5. Hidden quilt.

F. Pupils form and read aloud phrases of their own
based on Part E.

G. Say the following in a free tone:

1. The chill wind is still on the hill.
2. Simple Jim kindles limbs.
3. Willard will shift the link quickly.

H. Pupils form and read aloud sentences of their own
based on Part G.

explosive

Examine the vowel sound with all consonant sounds

and say in a free tone; in an explosive tone.

D. Say the following words in a free tone; in an

explosive tone:

- | | |
|---------------------|----------------------|
| 1. <u>explosive</u> | 6. <u>explosive</u> |
| 2. <u>explosive</u> | 7. <u>explosive</u> |
| 3. <u>explosive</u> | 8. <u>explosive</u> |
| 4. <u>explosive</u> | 9. <u>explosive</u> |
| 5. <u>explosive</u> | 10. <u>explosive</u> |

E. Say the following in a free tone; in an explosive tone

1. explosive the explosive.
2. explosive is explosive.
3. explosive the explosive.
4. The explosive explosive.
5. explosive explosive.

F. Pupils form and read aloud sentences of their own

based on Part E.

G. Say the following in a free tone:

1. The explosive explosive is explosive on the explosive.
2. explosive the explosive explosive.
3. explosive will explosive the explosive explosive.

H. Pupils form and read aloud sentences of their own

based on Part G.

- I. Pupils read aloud selection, in prose and poetry from their literature books, emphasizing this sound "i" whenever it occurs. Then they should read them without undue emphasis on the sound.

J. Examples:

1.

"It is portentous, and a thing of state
That here at midnight, in our little town
A mourning figure walks, and will not rest
Near the old court house pacing up and down."⁴⁶

2.

"Children, you are very little,
And your bones are very brittle;
If you would grow great and stately,
You must try to walk sedately.

You must still be bright and quiet,
And content with simple diet;
And remain, through all bewild'ring,
Innocent and honest children."⁴⁷

⁴⁶ Vachel Lindsay, "Abraham Lincoln Walks at Midnight," Ibid., p. 630.

⁴⁷ Robert Louis Stevenson, "Good and Bad Children," Ibid., p. 647.

I. English read aloud selections, in prose and poetry
 from their literature books, emphasizing this sound
 "i" whenever it occurs. Then they should read them
 without undue emphasis on the sound.

2. Examples:

1.

"It is portentous, and a thing of state
 That here at midnight, in our little town
 A midnight figure walks, and will not rest
 Near the old count house door up and down."

2.

"Children, you are very little,
 And your bodies are very brittle;
 If you would grow great and stately,
 You must try to walk steadily.
 You must still be bright and alert,
 And content with simple diet;
 And remain, through all bewilderings,
 Innocent and honest children."

48. Vachel Lindsay, "Midnight Figure Walks at Midnight,"
Idylls, p. 230.

49. Robert Louis Stevenson, "Good and Bad Children," Idylls,
 p. 247.

3.

"If I can stop one heart from breaking,

I shall not live in vain;

If I can ease one life the aching

Or cool one pain,

Or help one fainting robin

Into its nest again

48

I shall not live in vain."

48 Emily Dickinson, "Helping the Handicapped," Ibid.,
p. 646.

3.

"If I can stop one heart from breaking,

I shall not live in vain;

If I can ease one life the aching,

Or cool one pain,

Or help one fainting soul,

I shall not live in vain.

40

I shall not live in vain."

43. Emily Dickinson, "Helping the Handicapped," Leaves,
p. 242.

Lesson III

I. Objective:

- A. to develop freedom from nasality when using the front bowel "ě" as in let.

II. Procedure:

- A. Instruct the pupils to lower the front of the tongue; drop the jaw slightly more than for "i." Keep the lips spread. It is a half-high, front vowel.
- B. The pupils should be made aware that the following are equivalents of this sound:

1. "ue" as in guess.
2. "ie" " " friend.
3. "ay" " " says.
4. "a" " " many.
5. "ai" " " said.
6. "ea" " " weather.

III. Exercises:

- A. Inhale and emit the breath evenly on the sound "ě," prolonging it.
- B. Inhale and emit the breath explosively on the same sound.
- C. Say the following:

pět pět pět

Lesson III

I. Objectives:

A. To develop freedom from nasality when using the front

vowel "e" as in let.

II. Procedures:

A. Instruct the pupils to lower the front of the tongue;

keep the jaw slightly more than for "i". Keep the

lips spread. It is a half-high, front vowel.

B. The pupils should be made aware that the following

are equivalents of this sound:

1. "ue" as in queens.

2. "ie" " " friend.

3. "ay" " " day.

4. "a" " " any.

5. "ai" " " ai.

6. "ea" " " weather.

III. Exercises:

A. Inhale and emit the breath evenly on the sound "e".

Prolonging it.

B. Inhale and emit the breath explosively on the same

sound.

C. Say the following:

let get pet

Combine this vowel sound with all consonant sounds and say in a free tone; in an explosive tone.

D. Say the following words in a free tone; in an explosive tone:

- | | |
|------------------|----------------------|
| 1. <u>length</u> | 6. <u>nephew</u> |
| 2. <u>dead</u> | 7. <u>lieutenant</u> |
| 3. <u>zest</u> | 8. <u>velvet</u> |
| 4. <u>ebb</u> | 9. <u>feather</u> |
| 5. <u>any</u> | 10. <u>Edward</u> |

E. Say the following in a free tone; in an explosive tone:

1. Spends and lets.
2. Test and rest.
3. Feather and leather.
4. Length and strength.
5. Trend and bend.

F. Pupils form and read aloud phrases of their own based on Part E.

G. Say the following in a free tone:

1. Tell Nell to quell the yell in the dell.
2. The guest's quest for the wren's nest rested.
3. Ed mended the rent in the tent with red thread.

Remember this vowel sound with all consonant sounds

and say in a free tone; in an explosive tone.

I. Say the following words in a free tone; in an

explosive tone:

1. length 2. nephew

3. case 7. lieutenant

4. seat 8. valve

5. job 9. leader

6. any 10. Edward

II. Say the following in a free tone; in an explosive

tone:

1. spends and late.

2. least and right.

3. weather and lighter.

4. length and strength.

5. friend and page.

III. Pupils form and read aloud phrases of their own

based on Part I.

IV. Say the following in a free tone:

1. Tell Bill to quit the well in the bell.

2. The guest's quest for the wren's nest.

rested.

3. He reached the end in the land with red

friend.

H. Pupils form and read aloud sentences of their own based on Part G.

I. Pupils read aloud selections in prose and poetry from their literature books, emphasizing this sound "ě" wherever it occurs. Then they should read them without undue emphasis on the sound.

J. Examples:

1.

"I sometimes think that never blows so red
The Rose as where some buried Caesar bled;
That every hyacinth the Garden wears
Dropt in her lap from some once lovely Head." 49

2.

"The bookful blockhead, ignorantly read,
With loads of learned lumber in his head." 50

3.

"But there is no sleep when men must weep
Who never yet have wept;
So we, the fool, the fraud, the knave -
That endless vigil kept."

49 Edward Fitzgerald, (Translator), "The Rubaiyat of Omar Khayyam," Ibid., p. 196.

50 Alexander Pope, "Essay on Criticism," Ibid., p. 668.

2. English took and read aloud sentences of their own

based on Part 2.

1. English read aloud selections in prose and poetry
from their literature books, emphasizing this reading
"5" however it occurs. Then they would read from
without under emphasis on the same.

3. Examples:

"I sometimes think that never closer we

the house as we are now united before us;

That every heart with the garden waters

Drop in her lap like dew from leaves below."

2.

"The bookish blackbird, ignorantly sang,

With loads of learned lumber in his head."

3.

"But there is no sleep when you must weep

Who never yet have wept;

Go we, the fool, the friend, the knave -

That endless vigil kept."

22. Howard Crosby, (translator), "The Kumbhat of
Gaut Weyman," *ibid.*, p. 102.

23. Alexander Pope, "Essay on Criticism," *ibid.*, p. 103.

With the pirouettes of marionettes,

They tripped on pointed tread;

But with flutes of Fear they filled the ear,

As their grisly masque they led.⁵¹

⁵¹ Oscar Wilde, "The Ballad of Reading Gaol," *Ibid.*, p. 689.

Lesson IV.

I. Objective:

- A. To develop freedom from nasality when using the front vowel

"â" as in fare

II. Procedure:

- A. Instruct the pupils to lower the front of the tongue and jaw still more than for "e". This produces a sound which is the first part of the diphthong "â" as in there. It is never used apart from the diphthong and is taken up here, rather than with the diphthongs, in order that the sequence of position of tongue and jaw may be more easily followed. It is a half-low, front vowel.
- B. The pupils should be made aware that the following are the equivalents of this sound:

1. "ā" as in various
2. "ei" " " heir
3. "ai" " " fair
4. "ea" " " pear
5. "e" " " there

III. Exercises:

- A. Inhale and emit the breath evenly on the sound "â," prolonging it.

Lesson IV.

I. Objective:

A. To develop freedom from nasality when using the front

vowel

"e" as in less

II. Procedures:

A. Instruct the pupils to lower the front of the tongue

and low still more than for "e". This produces a

sound which is the first part of the diphthong "ae"

as in there. It is never used apart from the diphthong

and is taken up later, rather than with the diphthong.

In order that the sequence of position of tongue and

jaw may be more easily followed, it is a half-jaw,

front vowel.

B. The pupils should be made aware that the following

are the equivalents of this sound:

1. "e" as in less

2. "ai" as in hair

3. "ai" as in fair

4. "ae" as in pear

5. "ae" as in there

III. Exercises:

A. Inhale and emit the breath evenly on the sound "e".

Prose: 11.

B. Inhale and emit the breath explosively on the same sound.

C. Say the following:

târe târe târe

Combine this vowel sound with all consonant sounds and say in a free tone; in an explosive tone.

D. Say the following words in a free tone; in an explosive tone:

- | | |
|------------------|-------------------|
| 1. <u>heir</u> | 2. <u>bare</u> |
| 3. <u>daring</u> | 4. <u>forbear</u> |
| 5. <u>hare</u> | 6. <u>lair</u> |
| 7. <u>hair</u> | 8. <u>fairy</u> |
| 9. <u>pear</u> | 10. <u>wear</u> |

E. Say the following in a free tone; in an explosive tone:

1. Airy and fairy.
2. Snare and pare.
3. Care and dare.
4. Stare and glare.
5. There and where.

F. Pupils form and read aloud phrases of their own based on Part E.

G. Say the following in a free tone:

1. Share the pear with the hare and the bear.
2. He stared at the stair, then glared at the chair.
3. They prepared to repair the pair of chairs.

H. Pupils form and read aloud tongue twisters, limericks, and phrases for agility with this sound.

I. Pupils read aloud selections in prose and poetry from their literature books emphasizing this sound "â" whenever it occurs. Then they should read them without undue emphasis on the sound.

J. Examples:

1.

"That even my buried Ashes such as snare
Of Vintage shall fling up into the Air
As not a True-believer passing by
But shall be overtaken unaware."⁵²

2.

"Oh, somewhere in this favored land, the sun is
shining bright,
The band is playing somewhere, and somewhere hearts
are light;

⁵² Edward Fitzgerald, "The Rubáiyát of Omar Khayyám,"
Ibid., p. 198.

3. Say the following in a free tone:

1. Shout the word with the voice and the body.

2. He stood at the altar, then glared at the chapel.

3. They measured to reach the pair of eyes.

4. Pupils form and read along lines of words, phrases, sentences.

and phrases for reply with this sound.

5. Pupils read along selections in poes and poetry from

their literature books, repeating this sound "2"

whenever it occurs. Then they should read them

without make emphasis on the sound.

1. Example:

1.

"Just even my beloved land such as mine"

Of Vladimir shall ring up into the air

is not a true believer passing by

but shall be over the universe."

2.

"Oh, someday in this labeled land, the sun is

shining bright,"

the land is labeled someday, and someday hearts

are light,"

to be reversed, "The Unlabeled of Great Things,"
1914, p. 110.

And somewhere men are laughing,

and somewhere children shout,

But there is no joy in Mudville -

53

Mighty Casey has struck out!"

Lesson V

I. Objective:

- A. To develop freedom from nasality when using the front vowel

"ă" as in hat

II. Procedure:

- A. Instruct the pupils to lower the front of the tongue and jaw still farther than for "â." Be sure not to nasalize it, or add an extra sound making it a diphthong. This is a low, front vowel.
- B. The pupils should be made aware that the following is the equivalent of this sound:
1. "ai" as in plaid.

III. Exercises:

- A. Inhale and emit the breath evenly on the sound "ă," prolonging it.
- B. Inhale and emit the breath explosively on the same sound.
- C. Say the following:

băt băt băt

Combine this vowel sound with all consonant sounds and say in a free tone; in an explosive tone.

Lesson V

I. Objective:

A. To develop freedom from hesitancy when using the front

vowel

"a" as in fat

II. Procedures:

A. Instruct the pupils to lower the front of the tongue

and say ah (rather than "a"). Be sure not to

hesitate, or add an extra sound making it a

glitch. This is a low, front vowel.

B. The pupils should be made aware that the following

is the equivalent of this sound

1. "a" as in fat.

III. Exercises:

A. Inhale and emit the breath evenly on the sound "a".

Prolonging it.

B. Inhale and emit the breath explosively on the same

sound.

C. Say the following:

fat fat fat

Repeat this vowel sound with all consonant sounds

and say in a free tone in an expressive tone.

D. Say the following words in a free tone; in an explosive tone:

- | | |
|-------------------|--------------------|
| 1. <u>jackal</u> | 6. <u>rabbit</u> |
| 2. <u>fad</u> | 7. <u>hammer</u> |
| 3. <u>match</u> | 8. <u>lamp</u> |
| 4. <u>saddle</u> | 9. <u>gallon</u> |
| 5. <u>chapter</u> | 10. <u>examine</u> |

E. Say the following in a free tone; in an explosive tone:

1. Bang and clang.
2. Latch and lamp.
3. Sack and saddle.
4. Whack and paddle.
5. Yank and crank.

F. Pupils form and read aloud phrases of their own based on Part E.

G. Say the following in a free tone:

1. The trapper snapped at the captive on the way to camp.
2. Dan saw the shadow of the hatchet in the captain's hand.
3. The gallon of gas was put on the rack in the garret.

1. Say the following words in a free tone; in an

explosive tone:

- | | |
|-------------------|----------------------|
| 1. <u>jack</u> | 8. <u>rapid</u> |
| 2. <u>lay</u> | 9. <u>hammer</u> |
| 3. <u>crash</u> | 10. <u>jump</u> |
| 4. <u>raggle</u> | 11. <u>gallon</u> |
| 5. <u>chapter</u> | 12. <u>explosive</u> |

2. Say the following in a free tone; in an explosive

tone:

1. long and strong
2. patron and jump
3. sharp and raggle
4. whack and rapid
5. year and crash

3. Practice tone and read aloud phrases of their own choice

on Part II.

4. Say the following in a free tone:

1. The trapper appeared at the caption on the way

to camp.

2. Ben saw the shadow of the caption in the

caption's hand.

3. The caption of eye was put on the eye in the

caption.

H. Pupils form and read aloud sentences of their own based on Part G.

I. Pupils read aloud selections in prose and poetry from their literature books, emphasizing this sound "ă" whenever it occurs. Then they should read them without undue emphasis on the sound.

J. Examples:

1.

"Not the labors of my hands
Can fulfill Thy laws' demands;
Could my zeal no respite know
Could my tears forever flow."⁵⁴

2.

"'Oh for a trap, a trap, a trap!'
Just as he said this, what should hap
At the chamber door but a gentle tap?
'Bless us,' cried the Mayor, 'what's that?'
(With the Corporation as he sat,
Looking little, though wondrous fat)."⁵⁵

⁵⁴ August M. Toplady, "Rock of Ages," Ibid., p. 397.

⁵⁵ Robert Browning, "The Pied Piper of Hamelin," Ibid., p. 177.

3.

"There once were two cats of Kilkenny,
 Each thought there was one cat too many,
 So they spat and they scratched,
 (They were evenly matched),
 So. instead of two cats, there wasn't any." 56

3.

There came two eggs of *Salicetia*,
 Each brought there was one egg too many,
 So they ate and they ate,
 (They were really greedy),
 So, instead of two eggs, there wasn't any."

Lesson VI

I. Objective:

- A. To develop freedom from nasality when using the front vowel

"ä" as in ask

II. Procedure:

- A. Instruct the pupils to drop the front of the tongue and jaw a little farther than for "ä". It is the first element of the diphthong "ī". It is a low, front vowel.
- B. The pupils should be made aware that the following is the equivalent of this sound:

1. "au" as in laugh.

III. Exercises:

- A. Inhale and emit the breath evenly on the sound "ä," prolonging it.
- B. Inhale and emit the breath explosively on the same sound.
- C. Say the following:

läst läst läst

Combine this vowel sound with all consonant sounds and say in a free tone; in an explosive tone.

- D. Say the following words in a free tone; in an explosive tone:

Lesson VI

I. Objectives:

A. To develop freedom from nasality when using the front

vowel

"a" as in *cat*

II. Procedures:

A. Instruct the pupils to keep the front of the tongue and

jaw a little farther down for "a". It is the first

element of the alphabet "T". It is a free front vowel.

B. The pupils should be made aware that the following is

the equivalent of this sound:

i. "a" as in *cat*.

III. Exercises:

A. Instruct and emit the breath evenly on the sound "a".

Prolonging it.

B. Instruct and emit the breath explosively on the same

sound.

C. Say the following:

last last last

Joining this vowel sound with all consonant sounds

and say in a free tone; in an explosive tone.

D. Say the following words in a free tone; in an

explosive tone:

- | | |
|-------------------|---------------------|
| 1. <u>rasp</u> | 6. <u>mask</u> |
| 2. <u>pasture</u> | 7. <u>class</u> |
| 3. <u>master</u> | 8. <u>waft</u> |
| 4. <u>prance</u> | 9. <u>answer</u> |
| 5. <u>gasping</u> | 10. <u>laughter</u> |

E. Say the following in a free tone; in an explosive tone:

1. Prance and dance.
2. After the answer.
3. Glance and gasp.
4. Fast in the master's clasp.
5. Laughter wafted to the rafters.

F. Pupils form and read aloud phrases of their own based on Part E.

G. Say the following in a free tone:

1. Hal Wagner batted last and was passed.
2. The lads and lasses danced after the basketball match.
3. After the task he asked for a glass of water to quaff.

H. Pupils form and read aloud sentences of their own based on Part G.

I. Pupils read aloud selections in prose and poetry from their literature books, emphasizing this sound "à" whenever it occurs. Then they should read them with-

- | | |
|----------------|-----------------|
| 1. <u>1897</u> | 6. <u>1897</u> |
| 2. <u>1898</u> | 7. <u>1898</u> |
| 3. <u>1899</u> | 8. <u>1899</u> |
| 4. <u>1900</u> | 9. <u>1900</u> |
| 5. <u>1901</u> | 10. <u>1901</u> |

2. Say the following in a free tone; in an expressive tone:

1. 1897 and 1898.
2. 1899 the 1900.
3. 1901 and 1902.
4. 1903 in the 1904's 1905.
5. 1906 written to the 1907.

3. English first and read aloud phrases of their own choice

on April 2.

4. Say the following in a free tone:

1. 1908 1909 1910 1911 and 1912.
2. The 1913 and 1914 1915 after the 1916.
3. 1917 1918.

5. After the 1919 he 1920 for a class of 1921 to 1922.

6. English first and read aloud sentences of their own choice

on April 3.

7. English read aloud sentences in prose and poetry from their literature books, explaining this name "A" whenever it occurs. When they should read them with

out undue emphasis on the sound.

J.Examples:

1.

"The shades of night were falling fast,

As through an Alpine village passed

A youth, who bore 'mid snow and ice,

A banner with the strange device -

57

Excelsior!"

2.

"Leave thy low-vaulted past!

Let each new temple, nobler than the last,

58

Shut thee from heaven with a dome more vast."

3.

"April, April,

Laugh thy girlish laughter;

Then, the moment after,

Weep thy girlish tears.

"April, April,

Laugh thy golden laughter,

But, the moment after,

59

Weep thy golden tears."

57 Henry W. Longfellow, "Excelsior," Ibid., p. 389.

58 Oliver Wendell Holmes, "The Chambered Nautilus," Ibid., p. 416.

59 William Watson, "Song," Ibid., p. 329.

but under emphasis on the word.

1. Exclamation.

1.

"The shades of night were falling fast,

As through an Alpine village passed

A youth, and bore 'mid snow and ice,

A banner with the strange device -

By

"Exclamation!"

2.

"Leave thy low-voiced quest!

Let each new temple, nobler than the last,

58

Shut thee from heaven with a dome more vast."

3.

"April, April,

Teach thy girlish laughter;

Then, the moment after,

Weep thy girlish tears."

"April, April,

Teach thy golden laughter;

But, the moment after,

59

Weep thy golden tears."

57 Henry W. Doughton, "Exclamation," Ibid., p. 232.

58 Oliver Wendell Holmes, "The Chambered Melancholy,"

Ibid., p. 413.

59 William Watson, "Song," Ibid., p. 232.

Exercises for developing freedom from nasality
when sounding the front vowels

- | | |
|-------------------------|-------------------------|
| 1. "ē" as in <u>let</u> | 4. "ä" as in <u>bat</u> |
| 2. "ĩ" " " <u>hit</u> | 5. "â" " " <u>rare</u> |
| 3. "ē" " " <u>eve</u> | 6. "ä" " " <u>ask</u> |

(Refer to Lessons I - VI for sound equivalents).

I.

Chérókēē Pēte lēft Tēnnēssēē
With ēverythīng in hīs grīp;
Hē determinēd to sēē the world,
It (ē) mēant ān ēxtēnsīve trīp.
Hīs fāre hē hīd wīthīn hīs hāt,
The rēst hē lēft in hīs pockēt;
Hē fēll āslēēp the mīnute (ĩ) hē sāt
In ān ēmptī (ē) sēat in the "Rockēt."
Hē drēamed swēēt drēams of lānds so fāir, (ä)
And hīs vīsions wēre tīnged wīth romānce.
But Alās! Frīend Pēte (ē) rēally wēnt nowhēre;
Hīs cāsh wās līftēd frōm hīs pānts!

II.

Ernie Hāre (ä) entered the blāck bēar's (ä) lair;
Hē dāred to sēize Mīster bēar by the hāir (ä)
The bēar (ä) sēized Ernie, thēn (ä) and thēre;
The nēt rēult - thēre's no mo' Hāre! (ä)

Exercises for developing freedom from nasality
when pronouncing the front vowels

1. "er" as in <u>her</u>	4. "ir" as in <u>peer</u>
2. "e" as in <u>see</u>	5. "ur" as in <u>peer</u>
3. "ay" as in <u>day</u>	6. "ur" as in <u>peer</u>

(Refer to Lessons I - VI for some equivalents).

I.

Otherwise, Peter left the house
with everything in his grip;
he determined to see the world,
it meant an extensive trip.
His trunk he left within his door,
the rest he left in his pocket;
he left behind the minute he got
in his happy seat in the "motor."
He dreamed sweet dreams of lands so fair,
and his visions were tinged with romance.
But alas! Friend Peter found himself
his camp was lifted from his perch!

II.

Again Peter entered the black bear's lair;
he dared to raise his foot from the bear's
the bear raised him, then and there;
the next instant - there's no more there!

III.

Ask the master if the mast will last.

Will the wind strip rigging, and smash the casks?

If the breeze hits amidships with a blast,

We will then be faced with many hard tasks.

IV.

Fleecy⁽ⁱ⁾ sheep greet the heat with bleats.

V.

The pastor, aghast, passed past the amassed
enthusiasts.

VI.

Bare^(a) hair to fair^(a) air^(a) everywhere⁽ⁱ⁾.

VII.

With wind whipping his whiskers, Willie^(e) whistled
to winsome Winifred.

VIII.

Ted's request that they rest in the quest for the
wren's nest met with protest.

IX.

The bland cowhand sat on the bank of the Rio Grande^(e)
fanning fat flies.

111.

and the other 11. The first 11.

All the other 11. The first 11.

The first 11. The first 11.

The first 11. The first 11.

THE CONTENT

The first 11. The first 11.

A. R. 11. 11.

The first 11. The first 11.

and the other 11.

The first 11. The first 11.

111.

The first 11. The first 11.

The first 11. The first 11.

111.

The first 11. The first 11.

The first 11. The first 11.

111.

The first 11. The first 11.

The first 11. The first 11.

THE CONTENT

A. R. 11. 11.

Lesson VII

I. Objective:

- A. To develop freedom from nasality when using the middle vowel

"û" as in urn

II. Procedure:

- A. Instruct the pupils to raise the middle of the tongue to a half-high position, drop the jaw to the position for "e", spread the lips slightly, and make the sound. Be sure that the tip of the tongue is placed on the back of the lower front teeth. This will prevent the tongue tip from rising and causing the mispronunciation of the sound.
- B. The pupils should be made aware that the following are the equivalents of this sound:

1. "ou as in journey
2. "ea" " " earn
3. "y" " " myrtle
4. "o" " " work
5. "i" " " birth
6. "e" " " her

III. Exercises:

- A. Inhale and emit the breath evenly on the sound "û," prolonging it.

Lesson VII

I. Objectives:

A. To develop freedom from hesitancy when using the middle

voice

"a" as in man

II. Procedures:

A. Instruct the pupils to relax the middle of the tongue
to a half-high position, drop the jaw to the position
for "e", spread the lips slightly, and make the sound.
He puts first the tip of the tongue is placed on the
back of the lower front teeth. This will prevent the
tongue tip from rising and causing the diphthongiza-
tion of the sound.
B. The pupils should be made aware that the following

are the equivalents of half vowels:

1. "ou" as in hour

2. "ee" " " earn

3. "y" " " apple

4. "o" " " top

5. "i" " " bird

6. "e" " " leg

III. Exercises:

A. Inhale and hold the breath evenly on the sound "u".

Exaggerate it.

B. Inhale and emit the breath explosively on the same sound.

C. Say the following:

fûrn fûrn fûrn

Combine this vowel sound with all consonant sounds and say in a free tone; in an explosive tone.

D. Say the following words in a free tone; in an explosive tone:

- | | |
|-----------------------|--------------------|
| 1. <u>ver</u> dure | 6. <u>dear</u> th |
| 2. <u>myrr</u> h | 7. <u>dir</u> ge |
| 3. <u>bir</u> th | 8. <u>lur</u> k |
| 4. <u>ther</u> mostat | 9. <u>shir</u> k |
| 5. <u>squir</u> m | 10. <u>jer</u> sey |

E. Say the following in a free tone; in an explosive tone:

1. The worm squirmed.
2. The girl's curl whirled.
3. The urchin is irkesome.
4. Irving and Myrtle yearn.
5. Surly and shirking Herbert.

F. Pupils form and read aloud phrases of their own based on Part E.

G. Say the following in a free tone:

2. Inhale and emit the breath explosively on the same

sound.

3. Say the following:

form form form

Practice this vowel sound with all consonant sounds.

and say in a free tone; in an explosive tone.

4. Say the following words in a free tone; in an

explosive tone:

1. verdure 2. verdure

3. virtue 4. virtue

5. virtue 6. virtue

7. virtute 8. virtute

9. virtute 10. virtute

5. Say the following in a free tone; in an explosive

tone:

1. The word repeated.

2. The first's only repeated.

3. The word is repeated.

4. Having and virtue's virtue.

5. Virtue and virtue's virtue.

6. Repeat form and read aloud phrases of their own

based on form.

7. Say the following in a free tone:

1. The birch canoe lurched and whirled in the
 swirling water.
2. The burden irked the burly burgher.
3. Bursting with burnished apples the burlap bag
 spilled over.

H. Pupils form and read above aloud nonsense rhymes,
jingles, and phrases using this sound "u."

I. Pupils read aloud selections in prose and poetry
from their literature books, emphasizing this sound
"u" whenever it occurs. Then they should read them
without undue emphasis on the sound.

J. Examples:

1.

"When I see birches bend to left and right
Across the lines of straighter, darker trees,
I like to think some boy's been swinging them.
But swinging doesn't bend them down to stay.
Ice storms do that. Often you must have seen them
Loaded with ice a sunny winter morning
After a rain. They click upon themselves
As the breeze rises, and turn many colored
As the stir cracks and crazes their enamel." 60

60 Robert Frost, "Birches," Ibid., p. 447.

1. The first scene I noticed and noticed in the

reality of the

2. The second scene I noticed and noticed in the

3. The third scene I noticed and noticed in the

reality of the

4. The fourth scene I noticed and noticed in the

reality of the

5. The fifth scene I noticed and noticed in the

reality of the

6. The sixth scene I noticed and noticed in the

reality of the

reality of the

1.

2. The first scene I noticed and noticed in the

reality of the

3. The second scene I noticed and noticed in the

reality of the

4. The third scene I noticed and noticed in the

reality of the

5. The fourth scene I noticed and noticed in the

reality of the

6. The fifth scene I noticed and noticed in the

reality of the

2.

"Slowly, silently, now the moon
 Walks the night in her silver shoon;
 This way, and that, she peers, and sees
Silver fruit upon silver trees;
 One by one the casements catch
Her beams beneath the silvery thatch;
 Couched in his kennel, like a log,
 With paws of silver sleeps the dog;
 From their shadowy cote the white breasts peep
 Of doves in a silver-feathered sleep;
 A harvest mouse goes scampering by,
 With silver claws and silver eye;
 And moveless fish in the water gleam
 By silver reeds in a silver stream."⁶¹

⁶¹ Walter de la Mare, "Silver," Ibid., p. 299.

"Silently, silently, now the moon
 Walks the night in her silver shoes;
 This way, and that, she goes, and does
 Silver lines upon silver trees;
 One by one the censured paths
 Her beams beneath the silver shales;
 Touched in his kennel, like a log,
 With pain of silver shoes the dog;
 From their shadowy eave the white breasts peep
 Or doves in a silver-vested sleep;
 A harvest house does stagger in it,
 With silver shoes and silver eyes;
 And motionless fish in the water gleam
 By silver roads in a silver stream."

Lesson VIII

I. Objective:

- A. To develop freedom from nasality when using the middle vowel

"a" as in about

II. Procedure:

- A. Instruct the pupils to drop the middle of the tongue and the jaw a little from the position for "û".

It is a neutral vowel and used only in unstressed syllables. Just as it is the first sound in about, it is the final sound in sofa, and sister.

- B. The pupils should be made aware that the following are the equivalents of this sound:

1. "e" as in morsel
2. "o" as in atom
3. "io" " " elation
4. "u" " " autumn
5. "e" " " the (preceding a word beginning with a consonant).
6. The word a when unstressed.

- C. The same sound should be made in saying the following:

Lesson VIII

I. Objective:

1. To develop freedom from hesitancy when using the middle

vowel

"a" as in about

II. Procedure:

A. Instruct the pupils to drop the middle of the tongue

and draw a little from the position for "u".

It is a neutral vowel and used only in unstressed

syllables. Just as it is the first sound in about,

it is the third sound in color, and elaborate.

B. The pupils should be made aware that the following are

the equivalents of this sound:

1. "a" as in about

2. "o" as in about

3. "io" as in elaboration

4. "u" as in elaboration

5. "a" as in about (preceding a word beginning with a consonant).

6. The word a when unstressed.

C. The same sound should be made in saying the following:

(first syllable)

1. confound2. correct3. forget4. parade5. surround

(final syllable)

1. cordon5. labor2. erosion6. problem3. federation7. murmur4. importance8. troublesome5. vowel9. western

(first and final syllable)

1. survival6. connivance2. occasion7. America3. guerilla8. attention4. ferocious9. companion5. Dakota

(intermediate, unstressed syllable)

1. desirable5. incomparable2. explicable6. imposition3. extemporary7. poverty4. sympathetic

(Final syllable)

1. egnum2. egrot3. egret4. egret5. egret

(Final syllable)

6. egret7. egret8. egret9. egret10. egret

(Final and final syllable)

11. egret12. egret13. egret14. egret

(Intermediate, unstressed syllable)

15. egret16. egret17. egret18. egret19. egret20. egret21. egret

III. Exercises:

A. Inhale and emit the breath evenly on the sound "a" prolonging it.

B. Inhale and emit the breath explosively on the same sound.

C. Say the following:

about around against

Combine this vowel sound with all consonant sounds and say in a free tone; in an explosive tone.

D. Say the following words in a free tone; in an explosive tone:

1. allow

6. apreacher

2. amother

7. ago

3. awake

8. afather

4. abrother

9. account

5. abother

10. aferocious

E. Say the following in a free tone; in an explosive tone:

1. Accuse and abuse.

2. Parade and charade.

3. Incomparable temper.

4. Troublesome guerilla.

5. Companion forgot.

F. Pupils form and read aloud phrases of their own based on Part E.

III. Exercises:

A. Inhale and emit the breath evenly on the sound "H".

Prolonging it.

B. Inhale and emit the breath explosively on the same

sound.

C. Say the following:

about ground against

Combine this vowel sound with all consonant sounds

and say in a free tone; in an explosive tone.

D. Say the following words in a free tone; in an

explosive tone:

- | | |
|-------------------|---------------------|
| 1. <u>allow</u> | 6. <u>prospect</u> |
| 2. <u>matter</u> | 7. <u>ago</u> |
| 3. <u>again</u> | 8. <u>later</u> |
| 4. <u>protest</u> | 9. <u>account</u> |
| 5. <u>holer</u> | 10. <u>fortious</u> |

E. Say the following in a free tone; in an explosive tone:

1. about and about.
2. about and about.
3. inexpensive temper.
4. inexpensive temper.
5. inexpensive temper.

F. Pupils form and read aloud phrases of their own

based on Part E.

G. Say the following in a free tone:

1. A great amount of ginger appeared on the top.
2. The survivor attacked the accused ferocious guerilla.
3. Sympathy abounded for father upon the death of mother.

H. Pupils form and read aloud sentences of their own based on Part G.

I. Pupils read aloud selections in prose and poetry from their literature books, emphasizing this sound "a" whenever it occurs. Then they should read them without undue emphasis on the sound.

J. Examples:

1.

"At a gay reception given in a mansion grand and old,
A young man met the girl he used to know;
 And once again the story of his honest love he told,
 The love he'd cherished long ago."⁶²

2.

"Tell me the tales, that to me were so dear,
 Long, long ago, Long, long ago.
 Sing me the songs, I delighted to hear,
 Long, long ago, long ago."⁶³

⁶² George Taggart, "The Moth and the Flame," *Ibid.*, p. 461.

⁶³ Thomas H. Bayly, "Long, Long Ago," *Ibid.*, p. 520.

3.

"Thine alabaster cities gleam

1. Chorus Undimmed by human tears!

2. To America! America! God shed his grace on thee

And crown thy good with brotherhood

64

From sea to shining sea!"

III. Procedures

1. Instruct the pupils to keep the middle of the tongue
and the jaw in a position a little lower than for "at".
This is a low, middle vowel.

2. The pupils should be made aware that the following
are the equivalents of this vowel:

1. "oo" as in "goose"

2. "oo" as in "blue"

3. "oo" as in "good"

4. "oo" as in "soon"

III. Exercises

1. Inhale and emit the breath evenly on the vowel "oo",
prolonging it.

2. Inhale and emit the breath explosively on the same
vowel.

3. Say the following:

64 Katherine Lee Bates, "America, the Beautiful," Ibid.,
p. 71.

Lesson IX

I. Objective:

- A. To develop freedom from nasality when using the middle vowel

"u" as in sun

II. Procedure:

- A. Instruct the pupils to drop the middle of the tongue and the jaw to a position a little lower than for "a." This is a low, middle vowel.
- B. The pupils should be made aware that the following are the equivalents of this sound:

1. "ou" as in rough
2. "oo" " " blood
3. "oe" " " does
4. "o" " " company

III. Exercises:

- A. Inhale and emit the breath evenly on the sound "u," prolonging it.
- B. Inhale and emit the breath explosively on the same sound.
- C. Say the following:

pun pun pun

Combine this vowel sound with all consonant sounds and say in a free tone; in an explosive tone:

Lesson IX

I. Objective:

A. To develop freedom from nasality when using the middle

vowel

"u" as in sun

II. Procedure:

A. Instruct the pupils to drop the middle of the tongue and the jaw to a position a little lower than for "at". This is a low, middle vowel.

B. The pupils should be made aware that the following are the equivalents of this sound:

1. "ou" as in rough

2. "oo" as in good

3. "oe" as in doe

4. "o" as in go

III. Exercises:

A. Inhale and emit the breath evenly on the sound "u".

prolonging it.

B. Inhale and emit the breath explosively on the same sound.

C. Say the following:

sun sun sun

Combine this vowel sound with all consonant sounds

and say in a free tone; in an explosive tone;

D. Say the following words in a free tone; in an explosive tone:

- | | |
|----------------------------|--------------------|
| 1. <u>d</u> ungeon | 6. <u>d</u> onkey |
| 2. <u>t</u> rud <u>g</u> e | 7. <u>d</u> oesn't |
| 3. <u>u</u> pper | 8. <u>n</u> othing |
| 4. <u>d</u> ozen | 9. <u>m</u> oney |
| 5. <u>f</u> unnel | 10. <u>b</u> utler |

E. Say the following in a free tone; in an explosive tone:

1. Rumble of the tumbling lumber.
2. The cunning vulgar country cutup.
3. The other upper funnel.
4. Rough bluff and puffed nuts.
5. A thud in the mud from a bunp on a stump.

F. Pupils form and read aloud phrases of their own based on Part E.

G. Say the following in a free tone:

1. Buck Rogers rustled bulls as the thunder rumbled.
2. Duncan, the Dutch governor, punished the young Justin.
3. The tub thumper upped the sum to one hundered.

H. Pupils form and read aloud sentences of their own based on Part G.

9. Say the following words in a free tone; in an

explosive tone:

- | | |
|---------------------|----------------------|
| 1. <u>gunpowder</u> | 6. <u>gunpowder</u> |
| 2. <u>trough</u> | 7. <u>gunpowder</u> |
| 3. <u>paper</u> | 8. <u>gunpowder</u> |
| 4. <u>gunpowder</u> | 9. <u>gunpowder</u> |
| 5. <u>gunpowder</u> | 10. <u>gunpowder</u> |

10. Say the following in a free tone; in an explosive

tone:

1. gunpowder of the gunpowder powder.
2. The gunpowder gunpowder gunpowder.
3. The gunpowder gunpowder.
4. gunpowder gunpowder and gunpowder gunpowder.
5. A gunpowder in the gunpowder from a gunpowder on a gunpowder.
6. gunpowder gunpowder and read aloud phrases of their own device.

on Part 2.

11. Say the following in a free tone:

1. gunpowder gunpowder gunpowder and the gunpowder gunpowder.
2. gunpowder, the gunpowder gunpowder, gunpowder the gunpowder.
3. gunpowder.
4. The gunpowder gunpowder gunpowder the gunpowder the gunpowder.

12. gunpowder gunpowder and read aloud sentences of their own

device on Part 2.

I. Pupils read aloud selections in prose and poetry from their literature books, emphasizing this sound "u" whenever it occurs. Then they should read them without undue emphasis on the sound.

J. Examples:

1.

"Prince thou art, the grown up man
Only is republican."

"How the robin feeds her ung,
How the oriole's nest is ung."

"Where the ground ut 'trails its vine,
Where the wood grape's clusters shine."

"Of the black wasp's unnug way
Mason of his walls of clay."
65

2.

"Give thy thoughts no ungue,
Nor any unproportioned thought his act.
Be thou familiar, u but by no means ulgar:
The friends thou hast, and their adoption tried,
Grapple them to thy soul with hoops of steel;
u But do not ull thy palm with entertainment
Of each new-hatch'd, unpledg'd comrade."
66

65 John Greenleaf Whittier, "The Barefoot Boy," Ibid., p. 462.

66 William Shakespeare, "Hamlet," I, iii, Ibid., p. 381.

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A. B. P. CO.

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Exercises for developing freedom from nasality when
sounding the middle vowels

1. "û" as in turn

2. "ä" " " ago

3. "ü" " " sun

(Refer to Lessons VII - IX for sound equivalents).

I.

A ^(û) worthless ^(ä) worm was ^(û) Herkimer ^(û) Dirk;

His ^(û) work was never ^(ü) done;

Whenever he could he ^(û) shirked his ^(û) work,

And ^(ä) slumbered ^(ü) under the ^(ä) sun.

II.

A ^(û) working ^(ä) worm was ^(û) Hercules ^(û) Firth;

His ^(û) work he never ^(ä) deferred;

He ^(û) journeyed ^(ü) up through ^(ü) tons of ^(û) earth

Having ^(ü) fun, to him never ^(ä) occurred.

III.

The ^(ü) nuptials for ^(ä) Earl and ^(ä) Pearl are ^(ü) deferred

He gave her ^(ä) a ^(ä) fur, she preferred ^(ä) ermine,

But ^(ä) Earl's in ^(ä) a ^(ä) stir; he's ^(ä) learned that he ^(ä) erred,

For the ^(ä) ermine was ^(ä) covered with ^(ä) vermin.

Exercises for developing freedom from nasalness when

pronouncing the middle vowels

1. \hat{a} as in turn

2. \hat{e} as in fern

3. \hat{i} as in machine

(Refer to Lessons VI - IX for sound equivalents).

1. (1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) (13) (14) (15) (16) (17) (18) (19) (20) (21) (22) (23) (24) (25) (26) (27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100)

His work was never done.

Whenever he could he finished his work.

And afterward under the sun.

11.

A working man was described first.

His work he never left.

He finished up his work of earth.

Having done, he was never disturbed.

12.

The night for him and earth was disturbed.

He gave the earth, and finished again.

And earth is a part that learned that he acted.

For the world was covered with grain.

IV.

The American ^(é) ^(ó) colonel from Dakota ^(é) ^(ó) humbled the German general by surrounding his ^(ó) company under cover of dusk.

V.

The infernal ^(é) ^(ó) burns from the ^(é) ^(ó) burning inferno were treated by the merciful nurse, with a ^(ó) touch of myrrh.

VI.

The glum ^(é) ^(ó) company grumbled at the ^(é) ^(ó) discomfort they had to undergo, as the ^(é) ^(ó) thunder rumbled and the ^(é) ^(ó) showers poured under the rough ^(é) ^(ó) ^(ó) ^(ó) earthworks.

VII.

The oceans around and about America no longer protect us from countries that do not understand the underlying merits of democracy.

IV.
The American Colonel, from whose report the German
General is surrounded his company under cover of dusk.

V.
The infant born from the burning infant was
treated by the medical nurse, with a touch of sympathy.

VI.
The glass containing the remains of the infant was
undergo, as the infant was and the shower poured
under the rough surface.

VII.
The ocean ground and about which no longer protect
in from countries that do not understand the underlying
marble of darkness.

Lesson X

I. Objective:

- A. To develop freedom from nasality when using the back vowel

"oo" as in tool

II. Procedure:

- A. Instruct the pupils to raise the back of the tongue high, open the mouth very little, and round the lips. Do not use the relaxed, less-rounded sound in such words as roof, root, and soon, because oo is a high, back, rounded, tense vowel.
- B. The pupils should be made aware that the following are the equivalents of this sound.

1. "ew" as in flew.
2. "ue" " " blue.
3. "ui" " " juice.
4. "ou" " " troupe.
5. "u" " " rude.
6. "o" " " do.

III. Exercises:

- A. Inhale and emit the breath evenly on the sound "oo," prolonging it.
- B. Inhale and emit the breath explosively on the same sound.

Lesson 4

I. Objectives:

A. To develop freedom from nasality when raising the back

vowel

"oo" as in foot

II. Procedures:

A. Instruct the pupils to raise the back of the tongue high, over the mouth very little, and round the lips. He has the relaxed, less-rounded sound as when words as good, foot, and goat, because oo is a high, back, rounded, tense vowel.

B. The pupils should be made aware that the following are the equivalents of this sound.

1. "ew" as in few.
2. "ue" " " blue.
3. "ui" " " juice.
4. "ou" " " house.
5. "u" " " two.
6. "o" " " go.

III. Exercises:

A. Inhale and emit the breath evenly on the sound "oo".

Prolonging it.

B. Inhale and emit the breath explosively on the same

sound.

C. Say the following:

choo choo choo

Combine this vowel sound with all consonant sounds and say in a free tone; in an explosive tone.

D. Say the following words in a free tone; in an explosive tone.

- | | |
|---------------------|-------------------------|
| 1. <u>mongoose</u> | 6. <u>whirlpool</u> |
| 2. <u>juice</u> | 7. <u>oolong</u> |
| 3. <u>prudence</u> | 8. <u>loop-the-loop</u> |
| 4. <u>shampooed</u> | 9. <u>Reuben</u> |
| 5. <u>pontoon</u> | 10. <u>exclusive</u> |

E. Say the following in a free tone; in an explosive tone:

1. A goose, a poodle, and a raccoon in the zoo.
2. Cartoonist canoeing and wooing Julia.
3. A spoon, spool, broom and shoe.
4. Shrewd groom grew cool in the pool.
5. Stoop under the boom on the sloop.

F. Pupils form and read aloud phrases of their own based on Part E.

G. Say the following in a free tone:

13

3. Say the following:

chase chase chase

Examine this vowel sound with all consonant sounds.

and say in a free tone; in an explosive tone.

4. Say the following words in a free tone; in an

explosive tone.

1. mountain 2. whisper

3. juice 4. please

5. pleasure 6. lady-like

7. whisper 8. lesson

9. position 10. explosive

5. Say the following in a free tone; in an explosive

tone:

1. A house, a pig, and a nation in the sea.

2. Centrist meeting and social life.

3. A house, a pig, and a nation in the sea.

4. A house, a pig, and a nation in the sea.

5. A house, a pig, and a nation in the sea.

6. Repeat the first and read aloud phrases of their own choice.

as first.

7. Say the following in a free tone:

1. A goose on the loose was soon caught by a
 loop in the noose.
2. The pontoon looped as the typhoon zoomed
 and danger loomed.
3. Bob Hope has a droop "snoot;" Crosby a smooth
 dome.

H. Pupils form and read aloud sentences of their own
based on Part G.

I. Pupils read aloud selections in prose and poetry
from their literature books, emphasizing this
sound "oo" whenever it occurs. Then they should
read them without undue emphasis on the sound.

J. Examples:

1.

"Down through a frost-leaved forest-crypt,
Long sparkling aisles of steel-stemmed trees
Bending to counterfeit a breeze;
Sometimes the roof no fretwork knew
But silvery mosses that downward grew;
Sometimes it was simply smooth and clear
For the gladness of heaven to shine through." ⁶⁷

⁶⁷ James Russell Lowell, "The Vision of Sir Launfal,"
Ibid., p. 369.

2.

"Fat black bucks in a wine-barrel room,
 Barrel house kings with feet unstable,
 Sagged and reeled and pounded on the table,
 Pounded on the table,
 Beat an empty barrel with the handle of a broom,
 Hard as they were able,
Boom, boom, Boom.
 With a silk umbrella and the handle of a broom
Boomlay, boomlay, boomlay, Boom!"⁶⁸

3.

"Oh, somewhere there are people who
 Have nothing in the world to do
 But sit upon the Pyrenees
 And use the very special breeze
 Provided for the people who
 Have nothing in the world to do
 But sit upon the Pyrenees,
 And use the ..."⁶⁹

⁶⁸ Vachel Lindsay, "The Congo," Ibid., p. 558.

⁶⁹ Margaret Fishback, "Complaint to the Management,"
I Feel Better Now, (New York: The Macmillan Company, 1939),
 p. 55.

23

Lesson XI

I. Objective:

- A. To develop freedom from nasality when using the back vowel

"ū" as in cube

II. Procedure:

- A. Instruct the pupils that this sound is really not a vowel but a diagraph made up of a combination of "y" and "oo," and in order to make the correct sound they should raise the middle of the tongue until it touches the hard palate very lightly, then move the tongue to the position for "oo." Thus, from "y" to "oo" produces the sound.

- B. The pupils should be made aware that the following are equivalents of this sound:

1. "ui" as in suit
2. "ew" " " few
3. "eau" " " beauty
4. "iew" " " view
5. "eu" " " neuter
6. "ue" " " cue

III

Exercises:

- A. Inhale and emit the breath evenly on the sound "ū," prolonging it.

Lesson III

I. Objectives:

1. To develop freedom from nervousness when using the book

Vowel

"a" as in apple

II. Instructions:

1. Instruct the pupils that this sound is really not a vowel but a diphthong made up of a combination of "y" and "a", and in order to make the correct sound they should raise the middle of the tongue until it touches the hard palate very slightly, then move the tongue to the position for "a". Thus, from "y" to "a" produces the sound.
2. The pupils should be made aware that the following

are equivalents of this sound:

1. "ai" as in ail
2. "ay" as in ay
3. "ea" as in eat
4. "iaw" as in law
5. "aw" as in awful
6. "ay" as in ay

III

Exercises:

1. Inhale and emit the breath evenly in the sound "a".
2. Prolonging it.

B. Inhale and emit the breath explosively on the same sound.

C. Say the following:

tūbe tūbe tūbe

Combine this vowel sound with all consonant sounds and say in a free tone; in an explosive tone.

D. Say the following words in a free tone; in an explosive tone:

- | | |
|---------------------|-------------------|
| 1. ad <u>ieu</u> | 6. cup <u>ola</u> |
| 2. su <u>et</u> | 7. be <u>auty</u> |
| 3. cu <u>linary</u> | 8. ens <u>ue</u> |
| 4. ac <u>ute</u> | 9. ass <u>ume</u> |
| 5. fe <u>ud</u> | 10. tu <u>nic</u> |

E. Say the following in a free tone; in an explosive tone:

1. "The Magic Flute."
2. The mute puny human.
3. Huge cube.
4. Views news on Tuesdays.
5. Mute lute and puny tune.

F. Pupils form and read aloud phrases of their own based on Part E.

G. Say the following in a free tone:

6. Repeat and call the vowels explosively on the same sound.

7. Say the following:

type type type

Combine this vowel sound with all consonant sounds and say in a free tone; in an explosive tone.

8. Say the following words in a free tone; in an explosive tone:

- | | |
|----------------|-----------------|
| 1. <u>type</u> | 6. <u>type</u> |
| 2. <u>type</u> | 7. <u>type</u> |
| 3. <u>type</u> | 8. <u>type</u> |
| 4. <u>type</u> | 9. <u>type</u> |
| 5. <u>type</u> | 10. <u>type</u> |

9. Say the following in a free tone; in an explosive tone:

1. "The eagle flies."
2. The eagle flies.
3. Eagle flies.
4. Eagle flies on the eagle.
5. Eagle flies and eagle flies.

10. Repeat and read aloud phrases of their own based on part 9.

11. Say the following in a free tone:

1. View the uvula when using these lessons.
2. The dutiful tutor resumed his dubious duties.
3. The tuber and tulip were suitable to stupid Eustace.

H. Pupils form and read aloud sentences of their own based on Part G.

I. Pupils read aloud selections in prose and poetry from their literature books, emphasizing this sound "ū" whenever it occurs. They should read them without undue emphasis on the sound.

J. Examples:

1.

"The view from here is quite divine;

A nicer tub I never knew.

Outside the window there's a pine.

The view from here is quite divine -

An etching that I wish were mine,

So sweet it is against the blue.

The view from here is quite divine;

70

A nicer tub I never knew."

⁷⁰ Margaret Fishback, "Triolet in a Maine Bathtub," Ibid., p. 32.

1. View the pupils when using these lessons.
2. The teacher must remember his position as a guide.
3. The teacher and pupils were expected to study

Exercise.

1. Pupils learn and read aloud sentences of their own

Based on Part C.

1. Pupils read aloud sentences in prose and poetry from their literature books, emphasizing this sound "d" whenever it occurs. They should read them without undue emphasis on the sound.

2. Examples:

1. "The view from here is quite divine!"
A sister said I never knew.
Gather the window there's a pine.
The view from here is quite divine -
An echoing that I wish were mine,
So sweet it is against the blue.
The view from here is quite divine!
A sister said I never knew."

2.

"And what is so rare as a day in Jūne?"

Than if ever come perfect days,

Then Heaven tries the earth if it be in tūne,

71

And over it softly her warm ear lays"

II. Procedure:

a. Instructor: The pupils to lower the back of the tongue very slightly from the "ŋ" position raising the jaw and lips. The tongue should be well-supported when making this sound. It is a high, weak, lax vowel.

b. The pupils should be made aware that the following are the equivalents of this sound.

1. "ŋ" as in English

2. "ŋ" as in English

3. "ŋ" as in English

III. Exercises:

1. Inhale and emit the breath upward on the sound "ŋ" prolonging it.

2. Double and emit the breath collectively on the same sound.

3. Say the following:

71 James Russell Lowell, "The Vision of Sir Launfal,"
A Treasury of the Familiar, Ralph L. Woods, Editor, (New York:
The Macmillan Co., 1942), p. 369.

Lesson XII

I. Objective:

- A. To develop freedom from nasality when using the back vowel

"oo" as in look

II. Procedure:

- A. Instruct the pupils to lower the back of the tongue very slightly from the "oo" position; relax the jaws and lips. The lips should be well-rounded when making this sound. It is a high, back, lax vowel.
- B. The pupils should be made aware that the following are the equivalents of this sound.

1. "ou" as in could

2. "u" " " bull

3. "o" " " wolf

III. Exercises:

- A. Inhale and emit the breath evenly on the sound "oo," prolonging it.
- B. Inhale and emit the breath explosively on the same sound.
- C. Say the following:

zöök zöök zöök

Combine this vowel sound with all consonant sounds and say in a free tone; in an explosive tone.

I. Objective:

A. To develop freedom from nasality when using the nasal vowel.

vowel

"oo" as in book

II. Procedure:

A. Instruct the pupils to lower the back of the tongue very slightly from the "oo" position; relax the jaw and lips. The lips should be well-rounded when making this sound. It is a high, back, lax vowel.

B. The pupils should be made aware that the following are the equivalents of this sound.

1. "ou" as in pour

2. "u" as in pull

3. "oo" as in foot

III. Exercises:

A. Inhale and emit the breath evenly on the sound "oo", prolonging it.

B. Inhale and emit the breath explosively on the same sound.

C. Say the following:

book took look

Combine this vowel sound with all consonant sounds and say in a free tone; in an explosive tone.

D. Say the following words in a free tone; in an explosive tone:

- | | |
|----------------------|----------------------|
| 1. <u>cushioning</u> | 6. <u>pudding</u> |
| 2. <u>forsook</u> | 7. <u>pulley</u> |
| 3. <u>pulpit</u> | 8. <u>would</u> |
| 4. <u>bullet</u> | 9. <u>hooked</u> |
| 5. <u>pullman</u> | 10. <u>woodchuck</u> |

E. Say the following in a free tone; in an explosive tone:

1. Goodly Fuller forsook the nook for a book.
2. Butcher mistook the bush for a bull.
3. Cook took a look at book and shook sugar.
4. Hooked and crooked.
5. Would that the woodchuck could.

F. Pupils form and read aloud phrases of their own based on Part E.

G. Say the following in a free tone:

1. Joe Cooke, and Tom Brooks, cooked by the nook at the brook.
2. The goodly cook shook the worsted woolen hood on the cushion.
3. Cooking the pudding took a full amount of sugar.

H. Pupils form and read aloud sentences of their own based on Part G.

11. Say the following words in a free tone; in an

explosive tone:

6. padding

1. conscience

7. puller

2. torment

8. tail

3. right

9. hooked

4. filled

10. woodcock

5. again

12. Say the following in a free tone; in an explosive tone:

1. gently filler torment the hook for a hook.

2. Butcher what hook the hook for a hook.

3. hook hook a hook at hook and hook again.

4. hooked and crooked.

5. hook that the woodcock hook.

13. Pupils form and read aloud phrases of their own phrasing.

on Part 11.

14. Say the following in a free tone:

1. the hook, and the hook, crooked by the hook

at the hook.

2. The hook hook the hooked hook hook

on the hook.

3. hook the hook a hook amount of hook.

15. Pupils form and read aloud sentences of their own

phrasing on Part 11.

I. Pupils read aloud selections in prose and poetry from their literature books, emphasizing this sound "oo" whenever it occurs. Then they should read them without undue emphasis on the sound.

J. Examples:

1.

"What are we waiting for? Oh, my heart!

Kiss me straight on the brows!

A pleading look, a stifled cry.

Goodbye, forever! Goodbye, forever!

Goodbye! Goodbye! Goodbye!"⁷²

2.

"Unless wariness be used, as good almost kill a man, as kill a good book; he who destroys a good book, kills reason itself."⁷³

⁷² G. J. Whyte-Melville, "Goodbye," Ibid., p. 681.

⁷³ John Milton, "Areopagitica," Ibid., p. 199.

Lesson XIII.

I. Objective:

- A. To develop freedom from nasality when using the back vowel
 "ō" as in old

II. Procedure:

- A. Instruct the pupils to lower the back of the tongue a little farther than for "oo," drop the jaw a little, and make the lips less rounded. This is the first element of the diphthong "ō" as in old. It is a half-high, back, rounded vowel.
- B. The pupils should be made aware that the following are the equivalents of this sound:

1. "au" as in chauffeur
2. "ew" " " sew
3. "ou" " " dough
4. "ow" " " grow
5. "oa" " " soar
6. "oe" " " doe

III. Exercises:

- A. Inhale and emit the breath evenly on the sound "ō," prolonging it.
- B. Inhale and emit the breath explosively on the same sound.

C. Say the following:

b^old b^old b^old

Combine this vowel sound with all consonant sounds and say in a free tone; in an explosive tone.

D. Say the following words in a free tone; in an explosive tone:

- | | |
|------------------------|-----------------------|
| 1. <u>o</u> bituary | 6. <u>o</u> bedience |
| 2. <u>o</u> pinion | 7. <u>o</u> bliterate |
| 3. <u>o</u> riole | 8. <u>o</u> molested |
| 4. aut <u>o</u> mobile | 9. <u>o</u> postal |
| 5. t <u>o</u> adstool | 10. <u>o</u> Joseph |

E. Say the following in a free tone; in an explosive tone:

1. Boldly soaring over the dome.
2. Rolling meadows loaded with loam.
3. Cold goat and old coat.
4. In days of old, when knights were bold.
5. Homer's roaming.

F. Pupils form and read aloud phrases of their own based on Part E.

G. Say the following in a free tone:

1. Joan and Owen rowed the boat, not "rode" the boat.
2. Notice of the obituary obliterated his own opinion.

3. Say the following:

Wish wish wish

Combine this vowel sound with any consonant sounds and

say in a free tone; in an explosive tone.

4. Say the following words in a free tone; in an

explosive tone:

- | | |
|-------------|---------------|
| 1. Delivery | 6. Obedience |
| 2. Religion | 7. Diffidence |
| 3. Religion | 8. Ignorance |
| 4. Religion | 9. Ignorance |
| 5. Religion | 10. Ignorance |

5. Say the following in a free tone; in an explosive

tone:

1. Religion
2. Religion
3. Religion
4. Religion
5. Religion
6. Religion
7. Religion
8. Religion
9. Religion
10. Religion

6. Religion

based on Part 2.

7. Say the following in a free tone:

1. Then and then again the day, not "day" the

day.

2. Religion of the Religion

Religion.

3. He wrote the quote, but omitted the words "hope" and "hoed."

H. Pupils form and read aloud sentences of their own based on Part G.

I. Pupils read aloud selections in prose and poetry from their literature books, emphasizing this sound "o" whenever it occurs. Then they should read them without undue emphasis on the sound.

J.Examples:

1.

"St. Agnes' Eve, - ah, bitter chill it was!
The owl, for all his feathers was a - cold;
The hare limped trembling through the frozen grass,
And silent was the flock in wooly fold:
Numb were the beadsman's fingers while he told
His rosary, and while his frosted breath,
Like pious incense from a censer old."

2.

"From the molten golden notes,
And all in tune,
What a liquid ditty floats
To the turtle dove that listens, while she gloats."

74 John Keats, "The Eve of St. Agnes," Ibid., p. 181.

75 Edgar Allan Poe, "The Bells," Ibid., p. 613.

Exercises for developing freedom from nasality

when sounding the back vowels

1. 'ū as in tune

2. 'oo " " cool

3. 'ōō " " look

4. 'o " " cold

(Refer to Lessons X - XIII for sound equivalents)

I.

A rheūmy ^(ō)ōld cōok, as he sat on his stōol,
 Waiting for the gruel ^(ō)and sōp ^(ō)tō cōol,
 Saw a mōle run thrōugh the ^(ō)ōpen dōor,
 And sit on a cōok bōok on the flōor.
 The cōok tōok a brōom and swatted that mōle
 Whō ^(ō)got confusēd and lōokēd for a hōle.
 He soon tōok refūge on the stōve red hot;
 The cōok thrēw ^(ō)the brōom upsettēg the pot.
 The mōle, to prōve ^(ō)he was nō fōol,
 Sippēd the sōp ^(ō)and ate the gruel ^(ō)!

II.

Jōe, the ^(ō)beāu, in his zōot ^(ō)suit,
 Tōld the flutist a tūne tō tōot.
 The tūne he tōoted didn't ^(ō)suit
 Sō, Jōe repliēd with vulgar hōot.

III.

The raccoon rooted under the tool shed for
his food and soon discovered two ^(oo)old ^(oo)prunes.

IV.

On Tuesday the ^(oo)student looked for the cube
root but his efforts ^(oo)proved puny.

V.

A Hindu ^(oo)rode a kinkajou ^(oo)
He stuck on to his back like glue ^(oo)
With hat askew, ^(oo)he lost his shoe ^(oo)
And ^(oo)proved himself a yahoo!

III.

The reason rooted under the tree stood for
his foot and soon discovered two old women.

IV.

On Tuesday the student looked for the same
root but his efforts proved vain.

V.

A kindly rode a limousine
he stuck on to his back like a
With that advice, he lost his
and proved himself a fool!

Lesson XIV

I. Objective:

- A. To develop freedom from nasality when using the back vowel

"ô" as in born

II. Procedure:

- A. Instruct the pupils to lower the back of the tongue from the position for "ô," drop the jaw, and round out the lips. It is the first element of the diphthong "oi" as in choice. It is a half-low, rounded, back vowel.

- B. The pupils should be made aware that the following are the equivalents of this sound:

1. "aw" as in paw

2. "au" " " haul

3. "a" " " all

4. "ou" " " bought

III. Exercises:

- A. Inhale and emit the breath evenly on the sound "ô," prolonging it.
- B. Inhale and emit the breath explosively on the same sound.
- C. Say the following:

caw caw caw

Lesson XIV

I. Objective:

1. To develop freedom from nasality when using the back

vowel

"o" as in now

II. Procedures:

A. Instruct the pupils to lower the back of the tongue from the position for "u", drop the jaw, and round out the lips. It is the first element of the diphthong "oi" as in choice. It is a half-low, rounded, back vowel.

B. The pupils should be made aware that the following are the equivalents of this sound:

- 1. "ow" as in now
- 2. "ou" as in you
- 3. "o" as in go
- 4. "oo" as in foot

III. Exercises:

A. Inhale and emit the breath evenly on the sound "o", prolonging it.

B. Inhale and emit the breath explosively on the same sound.

C. Say the following:

cow cow cow

Combine this vowel sound with all consonant sounds and say in a free tone; in an explosive tone.

D. Say the following words in a free tone; in an explosive tone:

- | | |
|--------------------|-------------------------|
| 1. <u>raucous</u> | 6. <u>Hawthorne</u> |
| 2. <u>wharf</u> | 7. <u>gauge</u> |
| 3. <u>shawl</u> | 8. <u>warble</u> |
| 4. <u>tortoise</u> | 9. <u>auburn</u> |
| 5. <u>cautious</u> | 10. <u>strawberries</u> |

E. Say the following in a free tone; in an explosive tone:

1. Cauliflower and corncobs.
2. A quarter quart of quartz.
3. Short shawl on gandy Maud.
4. A fawn born at dawn.
5. Vault and fall on the lawn.

F. Pupils form and read aloud phrases of their own based on Part E.

G. Say the following in a free tone:

1. Paul hauled corn at dawn, then yawned as he talked.
2. The Austrian born author bought balls and awls at the autumn lawn party.
3. The squaw saw the yawl caught in the squall then fall in the yawning abyss of water.

H. Pupils form and read aloud sentences of their own based on Part G.

I. Pupils read aloud selections in prose and poetry from their literature books, emphasizing this sound "ô" whenever it occurs. Then they should read them without undue emphasis on the sound.

J. Examples:

1.

"The strong may yield, the good may fall,
The great man be a vulgar clown,
The knave be lifted over all,
The king cast piteously down.

We bow to Heaven that will'd it so,
That darkly rules the fate of all,
That sends the respite on the blow,
That's free to give or to recall."

78

2.

"My grandfather's clock was too large for the shelf,
So it stood ninety years on the floor;
It was taller by half than the old man himself,
Though it weighed not a pennyweight more.
It was bought on the morn of the day he was born
And was always his treasure and pride.

78 William Thackeray, "The End of the Play," Ibid., p. 708.

But it stopped short - never to go again -

79

When the old man died."

79 Henry Clay Work, "Grandfather's Clock," *Ibid.*, p. 384.

Lesson XV

I. Objective:

- A. To develop freedom from nasality when using the back vowel

"o" as in odd

II. Procedure:

- A. Instruct the pupils to drop the back of the tongue and jaw still farther than for "o," relax the jaw, and round the lips. Try opening the mouth for "a" as in father, then round the lips a bit. It is a low, back, rounded vowel.

- B. The pupils should be made aware that following is the equivalent of this sound:

1. "a" as in was

III. Exercises:

- A. Inhale and emit the breath evenly on the sound "o" prolonging it.
- B. Inhale and emit the breath explosively on the same sound.
- C. Say the following:

l**ö**b l**ö**b l**ö**b

Combine this vowel sound with all consonant sounds and say in a free tone; in an explosive tone.

D. Say the following words in a free tone; in an explosive tone:

- | | |
|----------------------|----------------------|
| 1. <u>g</u> ondola | 6. <u>ch</u> ocolate |
| 2. <u>m</u> onitor | 7. <u>y</u> acht |
| 3. <u>o</u> mnibus | 8. <u>g</u> oblet |
| 4. <u>c</u> atalogue | 9. <u>v</u> olume |
| 5. <u>p</u> rodding | 10. <u>sh</u> ocking |

E. Say the following in a free tone; in an explosive tone:

1. Frogs plop on soggy sod.
2. Bobbing of the bonnet.
3. Pollen from the poppy.
4. Dog in a hollow log.
5. Cotton frocks and dollar bonnets.

F. Pupils form and read aloud phrases of their own based on Part E.

G. Say the following in a free tone:

1. The hostler and jocund jockey hobbled the animals.
2. The shopkeeper chopped the chops with a chopper.
3. The dollar volume in the office was a novel of college life.

H. Pupils form and read aloud sentences of their own based on Part G.

11. Say the following words in a free tone; in an

expressive tone:

- | | |
|-------------|--------------|
| 1. exultant | 6. exultant |
| 2. exultant | 7. exultant |
| 3. exultant | 8. exultant |
| 4. exultant | 9. exultant |
| 5. exultant | 10. exultant |

12. Say the following in a free tone; in an expressive tone:

1. Tiger paws on velvet rug.
2. Whispers of the forest.
3. Follow them the valley.
4. Lay in a hollow log.

5. Listen to the wind and listen to the rain.

13. Pupils form and read aloud extracts of their own poems

on Part 11.

14. Say the following in a free tone:

1. The agitated and agitated agitated agitated the

animal.

2. The agitated agitated the agitated agitated

agitated.

3. The agitated agitated in the agitated agitated

agitated life.

15. Pupils form and read aloud sentences of their own

based on Part 11.

- I. Pupils read aloud selections in prose and poetry from their literature books, emphasizing this sound "o" whenever it occurs. Then they should read them without undue emphasis on the sound.

J. Examples:

1.

"My grandfather's clock was too large for the shelf,
 So it stood ninety years on the floor;
 It was taller by half than the old man himself,
 Though it weighed not a pennyweight more.
 It was bought on the morn of the day he was born
 And was always his treasure and pride.
 But it stopped short - never to go again -
 When the old man died."
 80

1. People read about selections in prose and poetry from
 their literature books, emphasizing this kind of
 whenever it occurs. Then they should read them with-
 out undue emphasis on the sound.

2. Examples:

1.

My grandfather's clock was too large for the shelf.

So it stood nicely near the floor.

It was taller by half than the old man himself.

Though it weighed not a pennyweight more.

It was bought on the noon of the day he was born.

And was always the treasure and pride.

But it stopped short - never to go again -

So

When the old man died.

2.

"I love the green

Of meadows clean,

But not, dear God

The Goldenrod.

Ah!

I love tall trees

That breast each breeze

But not, dear God

The Goldenrod.

Ah! Ah!

From flowers pink

I do not shrink,

But fear, dear God

The Goldenrod.

Ah! Ah! Ah!

With flowers gold

I can't be bold.

Why did you, God,

Make Goldenrod?

81

Ah! Ah! Ah! Chew!"

81 Sister M. Estelle, "Goldenrod," Choral Speaking Technique, Agnes Curran Hamm, (Milwaukee: The Tower Press, 1946), p. 147.

Lesson XVI

I. Objective:

- A. To develop freedom from nasality when using the back vowel

"ä" as in arm

II. Procedure:

- A. Instruct the pupils to drop the tongue a little farther than for "ö," drop the jaw, and unround the lips. It is the first element of the diphthong "ou" as in house. It is a low, back, unrounded vowel.

- B. The pupils should be made aware that the following are the equivalents of this sound:

1. "ua" as in guard
2. "ea" " " hearth
3. "e" " " sergeant

III. Exercises:

- A. Inhale and emit the breath evenly on the sound "ä" prolonging it.
- B. Inhale and emit the breath explosively on the same sound.
- C. Say the following:

häh häh häh

Combine this vowel sound with all consonant sounds and say in a free tone; in an explosive tone.

Lesson XVI

I. Objective:

A. To develop freedom from nasality when using the back

vowel

"A" as in hat

II. Procedure:

1. Instruct the pupils to drop the tongue a little farther than for "O," drop the jaw, and unround the lips. It is the third element of the diphthong "ou" as in house. It is a low, back, unrounded vowel.
2. The pupils should be made aware that the following are the equivalents of this sound:

1. "aw" as in law
2. "aw" " " heart
3. "aw" " " arguing

III. Exercises:

- A. Inhale and emit the breath evenly on the sound "A"

prolonging it.

- B. Inhale and emit the breath exclusively on the same

sound.

- C. Say the following:

hat hat hat

Combine this vowel sound with any consonant

words and say in a free tone; in an explosive tone.

D. Say the following words in a free tone; in an explosive tone:

- | | |
|-------------------------|----------------------------|
| 1. <u>s</u> arcastic | 6. e <u>m</u> bar <u>k</u> |
| 2. <u>m</u> arbles | 7. <u>a</u> rtful |
| 3. <u>l</u> archwood | 8. psal <u>m</u> s |
| 4. sp <u>a</u> rking | 9. ba <u>l</u> m |
| 5. bo <u>m</u> bardment | 10. g <u>n</u> arled |

E. Say the following in a free tone; in an explosive tone:

1. Larks in the arch of the barn.
2. Sharp toothed shark near the bark.
3. Arthur's smarting arm.
4. The army's sergeant of the guard.
5. Large sparking stars in the dark.

F. Pupils form and read aloud phrases of their own based on Part E.

G. Say the following in a free tone:

1. Martha carded yards of yarn under the arbor in the yard.
2. The sarcastic sergeant argued artfully with the alarmed guard.

H. Pupils form and read aloud sentences of their own based on Part G.

- I. Pupils read aloud selections in prose and poetry from their literature books, emphasizing this sound "ä" whenever it occurs. Then they should read them without undue emphasis on the sound.

J. Examples:

1.

"The harp that once through Tara's halls

The soul of music shed,

Now hangs as mute on Tara's walls

82

As if that soul were fled."

2.

"All night by the white stars frosty gleams

He groined his arches and matched his beams.

Slender and clear were his crystal spars

83

As the lashes of light that trim the stars."

3.

"Sunset and evening star,

And one clear call for me!

And may there be no moaning of the bar,

When I put out to sea.

Twilight and evening bell,

And after that the dark

82 Thomas More, "The Harp That Once Through Tara's Halls," A Treasury of the Familiar, Ralph Woods, Editor, (New York, Macmillan Co., 1942), p. 545.

83 James Russell Lowell, "The Vision of Sir Launfal," Ibid., p. 370.

... which will show relations in these and other
... of the ... and ...
... of the ... and ...
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... of the ... and ...
... of the ... and ...
... of the ... and ...

And may there be no sadness or farewell,

84

When I embark."

84 Alfred, Lord Tennyson, "Crossing the Bar," Ibid., p.522

THEY WERE BEING USED IN THE

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Exercises for developing freedom from nasality
when sounding the back vowels

1. "o" as in born

2. "o" " " odd

3. "a" " " arm

(Refer to Lessons XIV - XVI for sound equivalents).

I.

Paul McCall, strong and tall, was a born
ball player, but a harmful fall caused him to
develop an odd method of using his ball tossing arm.

II.

The barn swallow tried to swallow a long large
corn stalk but was balked in his effort.

III.

A blackguard named Charles snarled the dark yarn
for a lark.

IV.

The farmer was filled with alarm
By odd events on his farm.

V.

The gendarme was pierced in the heart
By the charm of his charming sweetheart.

VI.

The hart calmly started across the sparse lawn,
then darted when alarmed by the armed farmer.

...the ... of the ...

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Lesson XVII

I. Objective:

- A. To develop freedom from nasality when using the diphthong

"oi" as in boil

II. Procedure:

- A. Instruct pupils that a diphthong is a combination of two vowel sounds, the first element of which is always held longer than the second. Five of the diphthongs are single letters, three consist of two letter combinations, and one consists of a three letter combination.

- B. Constant reference to the preceding lessons, Table #I, and Diagram #VI and VII is necessary for the successful completion of these lessons. The reference to the formation of vowel sounds is important because the diphthongs are made up of these same vowel sounds; the reference to the Table and Diagram will aid in the correct placing of lips, tongue, and mouth.

- C. Instruct the pupils that this diphthong is made up of the half-low, rounded back vowel "ô" (Lesson XIV), and the high front lax vowel "ï" (Lesson II). Be sure to keep the lips rounded.

Lesson VIII

I. Objectives

1. To develop students' oral ability when using the

language

"of" as in will

II. Procedures

1. Students realize that a syllable is a combination
of two vowel sounds, the first element of which is
always a long vowel, and the second, five at the
beginning and eight at the end, is a vowel sound of the
first element, and the second of a vowel
sound.

2. Constant reference to the preceding lesson, while

it is suggested that it is necessary for the

students to realize that the syllable is a combination
of two vowel sounds, the first element of which is
always a long vowel, and the second, five at the
beginning and eight at the end, is a vowel sound of the

first element, and the second of a vowel

sound.

3. Students realize that the syllable is a combination

of two vowel sounds, the first element of which is

always a long vowel, and the second, five at the

beginning and eight at the end, is a vowel sound of the

D. Pupils should be made aware that the equivalent of this sound is the following:

1. "oy" as in toy

III. Exercises:

A. Inhale and emit the breath evenly on the sound "oi," prolonging it.

B. Inhale and emit the breath explosively on the same sound.

C. Say the following:

void void void

Combine this vowel sound with all consonant sounds and say in a free tone; in an explosive tone.

D. Say the following words in a free tone; in an explosive tone:

1. embroid 6. noisome

2. trapezoid 7. royalty

3. anointed 8. adroitness

4. loyalty 9. moisture

5. tenderloin 10. cloistered

E. Say the following in a free tone; in an explosive tone:

1. Noise, toil, and turmoil.

2. Enjoy a joyous voice.

3. Noise of toys annoys.

1. The first object of the study is to determine the

effect of the following

1. "The" in the

the first

2. The second object of the study is to determine the

effect of the following

3. The third object of the study is to determine the

effect of the following

4. The fourth object of the study is to determine the

effect of the following

5. The fifth object of the study is to determine the

effect of the following

6. The sixth object of the study is to determine the

effect of the following

7. The seventh object of the study is to determine the

effect of the following

8. The eighth object of the study is to determine the

effect of the following

9. The ninth object of the study is to determine the

10. The tenth object of the study is to determine the

effect of the following

11. The eleventh object of the study is to determine the

effect of the following

12. The twelfth object of the study is to determine the

13. The thirteenth object of the study is to determine the

effect of the following

4. Loyalty to the royalty.

5. Coy Roy, loyal Lloyd, and annoying Joyce

F. Pupils form and read aloud phrases of their own based on Part E.

G. Say the following in a free tone:

1. Mr. Floyd Doyle was angrily after he had enjoyed eating the boiled oyster. The point is; it was poisoned.

2. The noisy voice in the cloister, annoyed the royalty who were trying to avoid noise.

3. The roistering loyalist with oily voice foisted his choice with adroit exploiting.

H. Pupils form and read aloud sentences of their own based on Part G.

I. Pupils read aloud selections in prose and poetry from their literature books, emphasizing this sound "oi" whenever it occurs. Then they should read them without undue emphasis on the sound.

J. Examples:

1.

"Year after year beheld the silent toil

That spread his lustrous coil;"

⁸⁵ Oliver Wendell Holmes, "The Chambered Nautilus," Ibid., p. 417.

THE HISTORY OF THE UNITED STATES

THE HISTORY OF THE UNITED STATES
FROM THE FIRST SETTLEMENTS TO THE PRESENT TIME
BY J. W. FULTON

1. The first settlers of the United States were the Pilgrims who came to the Massachusetts coast in 1620.
2. The first settlement was at Plymouth, Massachusetts.
3. The first settlement was at Plymouth, Massachusetts.
4. The first settlement was at Plymouth, Massachusetts.
5. The first settlement was at Plymouth, Massachusetts.
6. The first settlement was at Plymouth, Massachusetts.
7. The first settlement was at Plymouth, Massachusetts.
8. The first settlement was at Plymouth, Massachusetts.
9. The first settlement was at Plymouth, Massachusetts.
10. The first settlement was at Plymouth, Massachusetts.

THE HISTORY OF THE UNITED STATES
FROM THE FIRST SETTLEMENTS TO THE PRESENT TIME
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2.

"The little toy dog is covered with dust,
 But sturdy and stanch it stands;
 And the little toy soldier is red with rust,
 And his musket molds in his hands."

"Now, don't you go till I come," he said,

"And don't you make any noise!"

So toddling off to his trundle-bed
 He dreamed of the pretty toys." 86

3.

"The bird-like voice, whose joyous tones 87
 Make glad the scenes of sin and strife,"

4.

"He goes on Sunday to the church,
 And sits among his boys.
 He hears his daughter's voice
 Singing in the village choir,
 And makes his heart rejoice.
 It sounds to him like her mother's voice
 Singing in Paradise!" 88

86 Eugene Field, "Little Boy Blue," *Ibid.*, p. 603.

87 John McCreary, "There Is No Death," *Ibid.*, p. 606.

88 Henry W. Longfellow, "The Village Blacksmith," *Ibid.*, p. 216.

Lesson XVIII

I. Objective:

- A. To develop freedom from nasality when using the diphthong

"ow" as in cow

II. Procedure:

- A. Instruct the pupils that this diphthong is made up of the low, back vowel "ä" (Lesson XVI), the high, back, rounded vowel "ö" (Lesson XII).
- B. The pupils should be made aware that the equivalent of this sound is the following:

1. "ou" as in loud

III. Exercises:

- A. Inhale and emit the breath evenly on the sound "ow" prolonging it.
- B. Inhale and emit the breath explosively on the same sound.
- C. Say the following:

gow gow gow

Combine this vowel sound with all consonant sounds and say in a free tone; in an explosive tone.

- D. Say the following words in a free tone; in an explosive tone:

Lesson XVII

I. Vocabulary

a. Develop French from memory when using the

following

now on in the

II. Exercises

1. Translate the English text into French as far as

the text, then read the French text, then read

French text "C" (Lesson VII).

2. The English words in parentheses are the equivalents

of this word in the following

1. "C" on in the

III. Exercises

1. Translate the English text into French as far as

possible is.

2. Translate the English text into French as far as

possible is.

3. Read the following:

now on in the

Translate this French text into English as far as

possible is. (Lesson VII) is an exercise text.

4. Read the following text in a French text: is an

exercise text.

5. Read the following text in a French text: is an

exercise text.

- | | |
|-----------------------|-----------------------|
| 1. <u>dowry</u> | 6. <u>renown</u> |
| 2. <u>vouchsafe</u> | 7. <u>floundering</u> |
| 3. <u>ploughshare</u> | 8. <u>compounded</u> |
| 4. <u>drowning</u> | 9. <u>roundhouse</u> |
| 5. <u>crowned</u> | 10. <u>jounce</u> |

E. Say the following in a free tone; in an explosive tone:

1. Jounce, bounce and pounce.
2. Around and around; down and down.
3. Sound and pronounce with rounded lips
4. Rouse with a loud sound.
5. Now the hounds howl.

F. Pupils form and read aloud phrases of their own based on Part E.

G. Say the following in a free tone:

1. Howard towered over the bound hound lying on boughs in the bower.
2. The chowder turned sour one hour after the thunder shower.
3. Now, the brown cowl and gown were bound to be found on the couch.

H. Pupils form and read aloud sentences of their own based on Part G.

I. Pupils read aloud selections in prose and poetry from their literature books, emphasizing this sound "ow," whenever it occurs. Then they should read them

without undue emphasis on the sound.

J. Examples:

1.

"Where de ivy am a-creeping,

O'er de grassy mound,

Dere ole massa am a-sleeping,

Sleeping in de cold, cold ground."

Down in de corn-field

Hear dat mournful sound:

All de darkies am a-weeping, -

89

Maassa's in de cold, cold ground."

2.

"For so the whole round earth is every way

90

Bound by gold chains about about the feet of God."

3.

"Such are the clouds, and storms, and quick sands,

and thousand-and-one items to be allowed for, that

a man has to live, if he would not founder and go

91

to the bottom."

89 Stephen Foster, "Massa's In de Cold, Cold Ground," Ibid., p. 223.

90 Alfred, Lord Tennyson, "The Passing of Arthur," Ibid., p. 361.

91 Henry Thoreau, "Why I Went to the Woods," Ibid., p. 362.

without any further delay to the point.

A. Thompson.

There is no further delay.

There is no further delay.

There is no further delay.

There is no further delay.

There is no further delay.

There is no further delay.

There is no further delay.

There is no further delay.

There is no further delay.

There is no further delay.

11

There is no further delay.

There is no further delay.

There is no further delay.

12

There is no further delay.

There is no further delay.

There is no further delay.

There is no further delay.

There is no further delay.

There is no further delay.

Exercises for developing freedom from nasality
when sounding the diphthongs

1. "oi" as in boil

2. "ow" " " how

(Refer to Lessons XVII - XVIII for sound equivalents).

I.

Roy McCoy was a noisy clown,
People found him inclined to roister.
Whenever this boy would come to town,
His noise would scare an oyster.
Once he annoyed his employer, John Brown
Who frowned and put up a joist;
A rope around Roy's neck he wound,
And then, with joy, did hoist!

II.

The moist, noisome oysters were foisted in an
oily manner by the annoying boy in corduroy on coy
Joyce and spoiled Boyce.

III.

The thunder-cloud somehow cowed the brown cow
browsing around the tumble-down house near the
ploughed ground.

the first of these is the fact that

the second is the fact that

the third is the fact that

the fourth is the fact that

the fifth is the fact that

the sixth is the fact that

the seventh is the fact that

the eighth is the fact that

the ninth is the fact that

the tenth is the fact that

the eleventh is the fact that

the twelfth is the fact that

the thirteenth is the fact that

the fourteenth is the fact that

the fifteenth is the fact that

the sixteenth is the fact that

the seventeenth is the fact that

the eighteenth is the fact that

the nineteenth is the fact that

the twentieth is the fact that

IV.

The slouchy grouch scowled and crouched on the couch while the loud crowd vowed to drown his brown hound.

V. Transcription:

1. Contrast the words that this sequence is made up of the following, word "slouch" (17), followed by the central word "grouch" (18).

2. The words should be read again that the students of this book are the following:

1. "slouch" as in slouch

2. "grouch" as in grouch

3. "scowled" as in scowled

VI. Transcription:

1. Words and with the sound "slouch" as in the word "slouch" (17).

2. Words and with the sound "grouch" as in the word "grouch" (18).

3. Say the following:

slouch grouch scowled crouched

4. Practice these words again with all the words in the sequence and say the words again in the sequence again.

5. Say the following words in a new order as in the sequence again:

Lesson XIX

I. Objective:

- A. To develop freedom from nasality when using the diphthong
"or" as in more

II. Procedure:

- A. Instruct the pupil that this diphthong is made up of the half-low, back vowel "ô," (Lesson XIV), followed by the neutral vowel "a," (Lesson VI).
- B. The pupils should be made aware that the equivalents of this sound are the following:

1. "oar" as in oar

2. "our" " " pour

3. "oor" " " door

III. Exercises:

- A. Inhale and emit the breath evenly on the sound "or" prolonging it.
- B. Inhale and emit the breath explosively on the same sound.
- C. Say the following:

bore bore bore

Combine this vowel sound with all consonant sounds and say in a free tone; in an explosive tone.

- D. Say the following words in a free tone; in an explosive tone:

January 1911

1. Introduction

2. The purpose of this study is to determine the effect of the following factors on the rate of growth of the plant.

3. The factors studied are:

4. The results of the study are as follows:

5. The first factor studied was the effect of the amount of light on the rate of growth.

6. The second factor studied was the effect of the amount of water on the rate of growth.

7. The third factor studied was the effect of the amount of fertilizer on the rate of growth.

8. The fourth factor studied was the effect of the amount of air on the rate of growth.

9. The fifth factor studied was the effect of the amount of soil on the rate of growth.

10. The sixth factor studied was the effect of the amount of time on the rate of growth.

11. The seventh factor studied was the effect of the amount of temperature on the rate of growth.

12. The eighth factor studied was the effect of the amount of humidity on the rate of growth.

13. The ninth factor studied was the effect of the amount of wind on the rate of growth.

14. The tenth factor studied was the effect of the amount of rain on the rate of growth.

15. The eleventh factor studied was the effect of the amount of snow on the rate of growth.

16. The twelfth factor studied was the effect of the amount of ice on the rate of growth.

17. The thirteenth factor studied was the effect of the amount of frost on the rate of growth.

18. The fourteenth factor studied was the effect of the amount of hail on the rate of growth.

19. The fifteenth factor studied was the effect of the amount of sleet on the rate of growth.

20. The sixteenth factor studied was the effect of the amount of rain on the rate of growth.

21. The seventeenth factor studied was the effect of the amount of snow on the rate of growth.

22. The eighteenth factor studied was the effect of the amount of ice on the rate of growth.

23. The nineteenth factor studied was the effect of the amount of frost on the rate of growth.

- | | |
|--------------------|--------------------|
| 1. <u>implore</u> | 6. <u>chore</u> |
| 2. <u>tore</u> | 7. <u>score</u> |
| 3. <u>galore</u> | 8. <u>Lenore</u> |
| 4. <u>evermore</u> | 9. <u>yore</u> |
| 5. <u>core</u> | 10. <u>implore</u> |

E. Say the following in a free tone; in an explosive tone:

1. More and more he implored.
2. Roaring waves tore at the shore.
3. Chore became more of a bore.
4. Roaring and soaring.
5. Deer scraping on the floor.

F. Pupils form and read aloud phrases of their own based on Part E.

G. Say the following in a free tone:

1. The roaring gory hoary dragon spared over the shore once more.
2. He pored over the lore of days of yore, as he lay on the floor.
3. The Tory tore at the dory, as gore oozed from every pore.

H. Pupils form and read aloud sentences of their own based on Part G.

I. Pupils read aloud selections in prose and poetry from their literature books, emphasizing this sound "or" whenever it occurs. Then they should read them without undue emphasis on the sound.

J. Examples:

"Ah, distinctly I remember, it was in the bleak
December,
And each separate dying ember wrought its ghost upon
the floor.
Eagerly I wished the morrow; vainly I had sought
to borrow
From my books surcease of sorrow - sorrow for the
lost Lenore -
For the rare and radiant maiden whom the angels name
Lenore -
Nameless here for evermore." 92

2.

"The affrighted air with a shudder bore,
Like a herald in haste, to the chieftain's door,
The terrible grumble, and rumble, and roar,
Telling the battle was on once more,
And Sheridan twenty miles away." 93

92 Edgar Allan Poe, "The Raven," Ibid., p. 310.

93 Thomas Buchanan Read, "Sheridan's Ride," Ibid., p. 224.

Lesson XX

I. Objective:

- A. To develop freedom from nasality when using the diphthong
 "ā" as in ate

II. Procedure:

- A. Instruct the pupils that the diphthong is made up of the half-high front vowel "ē" (Lesson III) followed by the high, front, lax vowel "ĭ," (Lesson II).
- B. Pupils should be made aware that the equivalents of this sound are the following:

1. "ei" as in weigh
2. "ai" " " gain
3. "ea" " " break
4. "ay" " " say
5. "ey" " " why

III. Exercises:

- A. Inhale and emit the breath evenly on the sound "ā," prolonging it.
- B. Inhale and emit the breath explosively on the same sound.
- C. Say the following:

fā fā fā

Combine this vowel sound with all consonant sounds and say in a free tone; in an explosive tone.

D. Say the following words in a free tone; in an explosive tone:

- | | |
|----------------------|--------------------|
| 1. <u>basting</u> | 6. <u>mainstay</u> |
| 2. <u>patient</u> | 7. <u>neighbor</u> |
| 3. <u>chaos</u> | 8. <u>creator</u> |
| 4. <u>separation</u> | 9. <u>negation</u> |
| 5. <u>they</u> | 10. <u>great</u> |

E. Say the following in a free tone; in an explosive tone:

1. Making the pastry pastey.
2. Training for racing on the lake.
3. Weighing bales on weighing scales.
4. Shaking the chain chaotically.
5. Playing the game in abating rain.

F. Pupils form and read aloud phrases of their own based on Part E.

G. Say the following in a free tone:

1. Ray Gray and Kate Clayton stayed in the shade making a jade chain for Mabel.
2. The ace prayed that fate would guide his aim as his plane came into the danger zone.
3. The sailor's tale of the gray whale gave him the name of being zany.

H. Pupils form and read aloud sentences of their own based on Part G.

I. Pupils read aloud selections in prose and poetry from their literature books, emphasizing this sound "a" whenever it occurs. Then they should read them without undue emphasis on the sound.

J. Examples:

1.

"Now Ben he loved a pretty maid,-

Her name was Nelly Gray;

So he went to pay her his devours,

When he devoured his pay.

Said she, "I loved a soldier once

For he was blithe and brave;

But I will never have a man

With both legs in the grave." ⁹⁴

2.

"By the margin, willow-veil'd

Slide the heavy barges trail'd

By slow horses; and unhail'd

The shallop flitteth silken-sail'd

Skimming down to Camelot." ⁹⁵

⁹⁴ Thomas Hood, "Faithless Nelly Gray," *Ibid.*, p. 51.

⁹⁵ Alfred, Lord Tennyson, "The Lady of Shalott," *Ibid.*, p. 273.

The first class of students is those who have
 been in the school for some time, and who are
 now in the second class. They are the ones who
 have been in the school for some time, and who are
 now in the second class.

The second class of students is those who have
 been in the school for some time, and who are
 now in the third class. They are the ones who
 have been in the school for some time, and who are
 now in the third class.

The third class of students is those who have
 been in the school for some time, and who are
 now in the fourth class. They are the ones who
 have been in the school for some time, and who are
 now in the fourth class.

The fourth class of students is those who have
 been in the school for some time, and who are
 now in the fifth class. They are the ones who
 have been in the school for some time, and who are
 now in the fifth class.

The fifth class of students is those who have
 been in the school for some time, and who are
 now in the sixth class. They are the ones who
 have been in the school for some time, and who are
 now in the sixth class.

The sixth class of students is those who have
 been in the school for some time, and who are
 now in the seventh class. They are the ones who
 have been in the school for some time, and who are
 now in the seventh class.

3.

"When 'Made' they say

'In U. S. A.'

They mean the Maid

Who's made away

With travel's blight, both day and night

In Using Simply Anthracite."⁹⁶

4.

"There she weaves by night and day

A magic web with colors gay.

She has heard a whisper say.

A curse is on her if she stay

To look down to Camelot."⁹⁷

⁹⁶ Anonymous, "The D. L. & W's Phoebe Snow," Ibid., p.472.

⁹⁷ Alfred, Lord Tennyson, "The Lady of Shalott," Ibid., p. 274.

Lesson XXI

I. Objective:

- A. To develop freedom from nasality when using the diphthong

"I" as in nice

II. Procedure:

- A. Instruct the pupils that this diphthong is made up of the low, front vowel "a" (Lesson VI), followed by the high, front, lax vowel "i," (Lesson II). They should be warned not to make the first element on the back of the tongue, but rather on the front.
- B. Pupils should be made aware that the equivalents of this sound are the following:

1. "ei" as in height
2. "ai" " " aisle
3. "y" " " dry
4. "ye" " " rye
5. "ui" " " disguise
6. "uy" " " guy

III. Exercises:

- A. Inhale and emit the breath evenly on the sound "I," prolonging it.
- B. Inhale and emit the breath explosively on the same sound.

EFFICIENCY BOND

READ CONTENTS

A. F. & CO.

EFFICIENCY BOND

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READ CONTENTS

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A. F. & CO.

C. Say the following:

līe līe līe

D. Say the following words in a free tone; in an explosive tone:

- | | |
|---|---------------------------------------|
| 1. <u>s</u> ider down | 6. <u>g</u> uidance |
| 2. <u>l</u> icentious | 7. <u>h</u> ighm <u>i</u> nded |
| 3. <u>l</u> ichen | 8. <u>p</u> ri <u>m</u> e <u>v</u> al |
| 4. <u>m</u> inority | 9. <u>l</u> im <u>e</u> light |
| 5. <u>r</u> hine <u>c</u> er <u>o</u> s | 10. <u>l</u> y <u>e</u> |

E. Say the following in a free tone; in an explosive tone:

1. An icy pint of fine wine.
2. The rising geyser rising higher.
3. Chimes in the silent night.
4. Like a sigh in the quiet twilight.
5. Dry ice for icing the limes.

F. Pupils form and read aloud phrases of their own based on Part E.

G. Say the following in a free tone:

1. The Flying Tigers lined their sights on the bright light.
2. The guide righted the slightly sliding craft to dry land.
3. The minority tired of trying to line up the dry voters that night.

1. The first of these is the fact that the
2. the second is the fact that the
3. the third is the fact that the
4. the fourth is the fact that the
5. the fifth is the fact that the
6. the sixth is the fact that the
7. the seventh is the fact that the
8. the eighth is the fact that the
9. the ninth is the fact that the
10. the tenth is the fact that the
11. the eleventh is the fact that the
12. the twelfth is the fact that the
13. the thirteenth is the fact that the
14. the fourteenth is the fact that the
15. the fifteenth is the fact that the
16. the sixteenth is the fact that the
17. the seventeenth is the fact that the
18. the eighteenth is the fact that the
19. the nineteenth is the fact that the
20. the twentieth is the fact that the

- H. Pupils form and read aloud sentences of their own based on Part G.
- I. Pupils read aloud selections in prose and poetry from their literature books, emphasizing this sound "I" whenever it occurs. Then they should read them without undue emphasis on the sound.

J. Examples:

1.

"Shall we whose souls are lighted
 With wisdom from on high,
 Shall we to men benlighted
 The lamp of life deny?
 Salvation! O Salvation!
 The joyful sound proclaim
 Till earth's remotest nation⁹⁸
 Has learned Messiah's name."

2.

"Here lies my wife; here let her lie!
 Now she's at rest, and so am I."⁹⁹

⁹⁸ Bishop Reginald Heber, "From Greenland's Icy Mountain," Ibid., p. 55.

⁹⁹ John Dryden, "Epitaph," Ibid., p. 564.

3.

"But in her web she still delights
 To weave the mirrors magic sights,
 For often through the silent nights
 A funeral with plumes and lights
 And music, went to Camelot."

100

"On either side of the river lie
 Long fields of barley and of rye,
 That clothe the world and meet the sky."

101

4.

"'It might be as well,' said his minister smiling,
 'To calm the imperial wrath for a time.
 Excuses, like charges, are framed for beguiling;
 Besides, the excuse might be worse than the
 crime'"

102

100 Alfred, Lord Tennyson, Ibid., p. 275.

101 Ibid., p. 273.

102 Arthur Guiterman, "The Vizier's Apology," Ibid.,
 p. 412.

and in the case of the latter
 it was the same as the former
 the effect of the law of the
 country was the same as the
 law of the country.

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and in the case of the latter

it was the same as the former

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country was the same as the

Exercises for developing freedom from nasality
when sounding the diphthongs

1. "ā" as in ate
2. "ī" " " ice
3. "ōr" " " more

(Refer to Lessons XIX-XXI for sound equivalents).

I.

The first māte sailed for a year and a dāy
From Bombāy to Biscāy; Cathāy to Calāis.
He was paid in Māy when in Mandalāy;
The ship weighed anchor, but he decided to stāy.
No more he'd rīde the sea gull's wāy;
No more he'd taste the salt sea sprāy.
He decided to abide close by the shore;
Live a rīght nīce līfe and nothing mōre!

He fīnally took a brīde quīte mīld,
Adēline Grāy, who was līke a chīld,
But then he saw he'd been beguīled
For Adēline often becāme quīte rīled.
From then on līfe for him was wīld.
Mōre and mōre his worries pīled.
He tried to fīnd calm līfe once mōre,
So, went out to sea, and the shore foreswore!

the first of the series of the first series

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II.

The knights' icy fingers tightened in a vise -
like grip while right above him mighty icicles hung.

III.

Kate and Jake, aping the ape, ate grapes, dates,
and potatoes while waiting for the gates to open and
the storm to abate.

IV.

The corps ignored the commodore from Baltimore as he
roared and deplored the lack of accord and implored
for it to be restored before they put ashore.

The subject for the present is a letter -
The first letter is from the editor of the

and the second is from the editor of the
and the third is from the editor of the

The first letter is from the editor of the
and the second is from the editor of the
and the third is from the editor of the

CHAPTER VIII

ARTICULATION

The articulation of the human voice is a complex process involving the vocal tract and the respiratory system. The vocal tract consists of the larynx, pharynx, oral cavity, and nasal cavity. The respiratory system includes the trachea, bronchi, and lungs. The process of articulation involves the production of sounds by the vocal tract, which are then modified by the respiratory system to produce speech.

The vocal tract is divided into two main parts: the oral cavity and the nasal cavity. The oral cavity is the part of the vocal tract that is visible when the mouth is open. It is the part of the vocal tract that is responsible for the production of most of the sounds of speech. The nasal cavity is the part of the vocal tract that is not visible when the mouth is open. It is the part of the vocal tract that is responsible for the production of the nasal sounds of speech.

The process of articulation involves the production of sounds by the vocal tract, which are then modified by the respiratory system to produce speech. The sounds produced by the vocal tract are called phonemes. The phonemes are the basic units of sound in a language. They are the sounds that are used to form words.

CHAPTER VIII

ARTICULATION

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CHAPTER VIII

ARTICULATION

"Articulation, which is the utterance of the elementary sounds of the language, must not be confounded with pronunciation, accent or emphasis, though it is an essential part of each."

103

A person cannot accentuate or emphasize, nor can he pronounce or enunciate without articulating sound, but

articulation may be independent. Poor articulation is one of the things which "stamp an individual as careless, negligent,

104

or possessed of a defect which should be remedied."

In cases where there is some evidence of an organic defect, of course, the person should be subjected to a thorough examination

by a competent physician. However, if the student's

only

speech fault is due to carelessness, or negligence it should

be entirely remediable. The greatest factor in correcting poor articulation is cooperation.

The pupil must be impressed by the fact that if he really wishes to correct careless speech faults he must be willing to spend a great deal of time on drills and ear training exercises. He should make every effort to master the various sounds which are taught, and he must try to use these correct sounds not only when speaking in the classroom but also outside the classroom.

103 Lily C. Whitaker, Spoken Thought, (New York; A. S. Barnes and Company, 1927), p. 31.

104 Charles H. Woolbert and Andrew Thomas Weaver, Better Speech, (New York; Harcourt Brace and Company, 1929), p. 55.

Most of us, at some time or another, have suffered from speakers who could not make their words carry to the far end of a fair-sized room. The reason is not so much lack of voice as lack of clear articulation. Knowledge of the formation of speech sounds and a little care would correct this fault.

Too many writers on voice production make the mistake of thinking that if good resonant vowels can be produced, the consonants will take care of themselves. This may be true as far as the voice is concerned, but whether the words are intelligible depends mainly on the consonants. The consonants divide the words into syllables, and if these are pronounced in a careless manner the vowel sounds run into each other and the resulting sound is indistinct.

The two principal ways in which speech is rendered indistinct are: by a sluggish, lazy movement of the muscles; by a too tense and stiff movement. Each fails to give the proper shaping to the words spoken. "The vocal cords send out cylinders of sound, one for each word uttered, to be cut into by the tongue, the lips, and the jaw and to be shaped by them. There should be deep cuts in some, sharp edges in others, and rounded ridges in others."

¹⁰⁵ Leon K. Whitney, Directed Speech, (Boston: Ginn and Company, 1936), p. 225.

It must be remembered that "sluggish muscles do not give definite shape to words because they are too lazy; tense muscles fail to give definite form because they are too stiff."¹⁰⁶

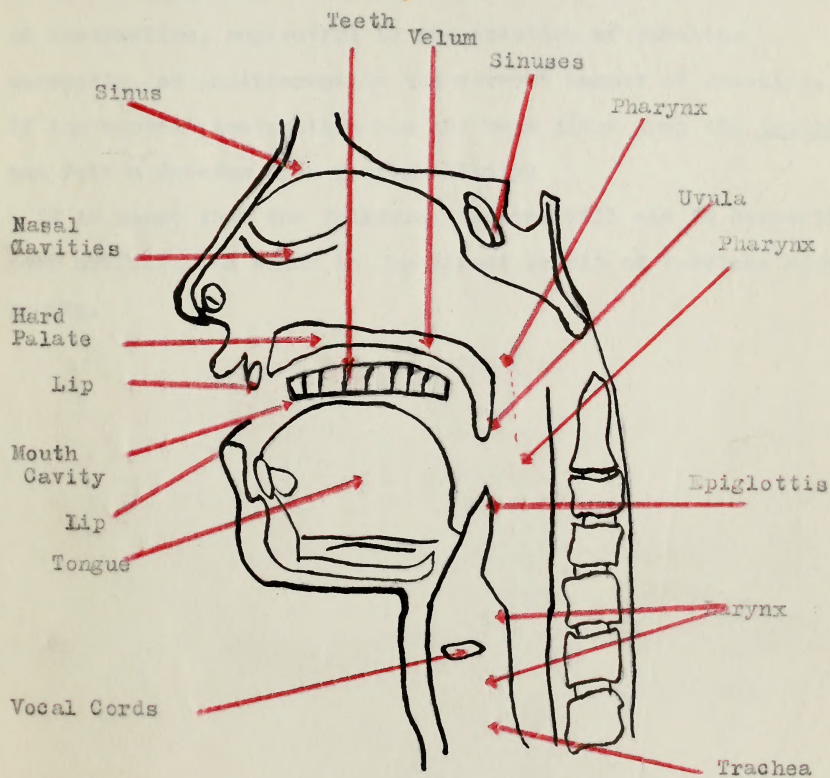
When teaching lessons for correction of careless speech faults the instructor should impress the pupils that training in articulation is important for several reasons. First, a great deal of the understanding we have of the language we hear is dependent upon the manner with which the language is uttered. A good voice is therefore needed to make meanings more specific. Second, speech should be easily intelligible, so distinct at all times that misunderstanding is impossible. Obviously, distinctness demands that clear articulation be employed.

By experiments it has been determined that "sixty-five per cent of the intelligibility of speech is due to the correct articulation of the consonant sounds."¹⁰⁷ The previous lessons have been primarily concerned with corrective work on the various vowel sounds. The following lessons on careless speech faults are to enable the pupils to correct speech errors which occur when they use the various consonant sounds.

It should be emphasized that the term "careless" as applied to speech should be thought of as Webster defines it:

¹⁰⁶ Ibid., p. 225.

¹⁰⁷ Jeanette O. Anderson and Giles W. Gray, op. cit., p.32.

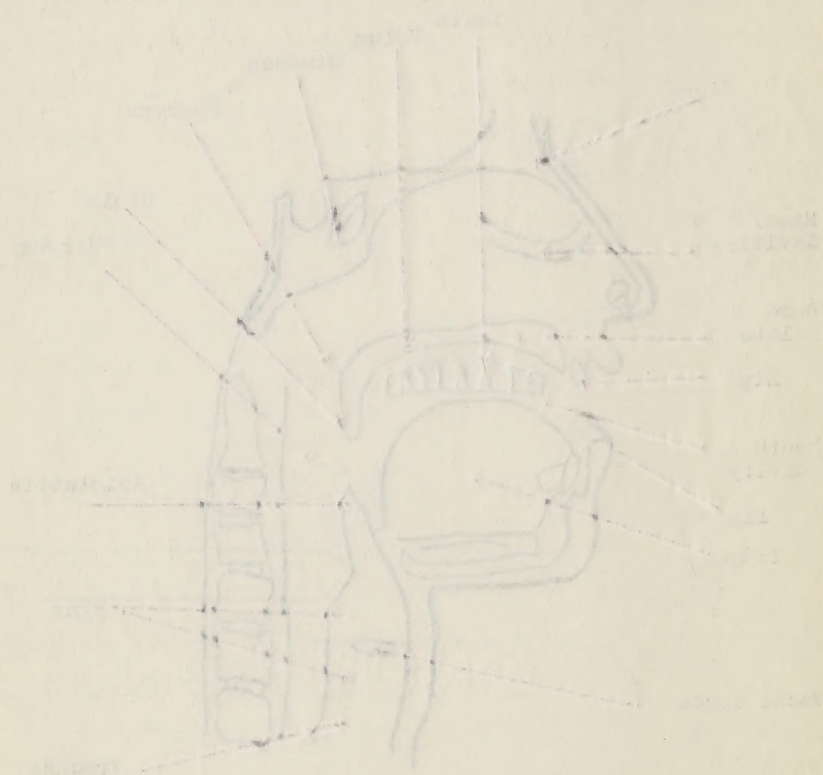


VIII.

Speech Sounds

are

Formed Here



"neglectful, heedless, indifferent, free from responsibility." The pupil who has no organic difficulty affecting his articulation, and is guilty of careless speech faults has been heedless of instruction, neglectful in the practice of speaking correctly, or indifferent to the correct manner of speaking. If the correct instruction has not been given then the teacher has felt a freedom from responsibility!

It is hoped that the following lessons will aid in correcting poor articulation which is the direct result of careless speech habits.

CHAPTER IX

THE SPEECH OF THE MOUTH

Three important forms of speech faults characterize the American speaker:

- I. Deviation of sounds
- II. Faulty articulation
- III. Distortion of words

One of the most common speech faults, which occurs in words, is a fault in the pronunciation of the vowels of the words, as indicated in CHAPTER IX of the present volume of

CHAPTER IX

CARELESS SPEECH

One fault in speaking is carelessness. Carelessness may consist of using words frequently with a sound added by the speaker.

1. complete for finishing
2. brought for bringing
3. brought for bringing
4. whole for whole
5. else for else

II.

In some of the preceding chapters we have seen that the speaker may be careless in the way he speaks. This may be in the form of the words he uses in his speech. It may be in the way he speaks of the words of the language. It may be in the way he speaks of the words of the language. It may be in the way he speaks of the words of the language.

CHAPTER IX

CARELESS SPEECH FAULTS

Three important forms of speech fault characterize the careless speaker:

I. Addition of sounds

II. Sound substitutions

III. Omission of sounds

One of the most common speech faults, adding sounds to words, is a result of: an ignorance of the correct spelling of the word; an incorrect understanding of the proper number of syllables in the word; ignorance of the correct pronunciation even though the spelling is understood. Following are examples of words which frequently have a sound added by careless speakers:

1. athalete for athlete
2. drawing " drawing
3. drowned " drowned
4. umbarella " umbrella
5. elum " elm

II.

"All sound unit substitutions peculiar to careless speech are the result of assimilation. This means that there is a tendency of the careless speaker to subject certain sounds of his speech to the influence of other sounds immediately adjoining them in such a way that the former are made to more closely

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resemble the latter. The result of an assimilation is of a character to make the expression in which the assimilation occurs easier to articulate."¹⁰⁸

If the sound is influenced by a preceding sound it is termed regressive assimilation; if influenced by a sound following, it is termed progressive assimilation; if influenced by preceding and following sounds, it is referred to as central assimilation. The following are examples of all three types:

I. Regressive - swampin for something

severn " seven

pitchure " picture

II. Progressive - unwint " unwind

wen " when

wich " which

III. Central - municipal for municipal

paggage " package

ladder " letter

III.

All sound unit omissions peculiar to careless speech result from elision. By this is meant a tendency of the careless speaker to simplify his utterances by omitting all sounds which, because of the character of immediately adjoining sounds, necessitate delicate or difficult articulatory transitions."¹⁰⁹

¹⁰⁸ Richard C. Borden and Alvin C. Busse, Speech Correction, (New York: F. S. Crofts and Company, 1929), p. 224.

¹⁰⁹ Ibid., p. 226.

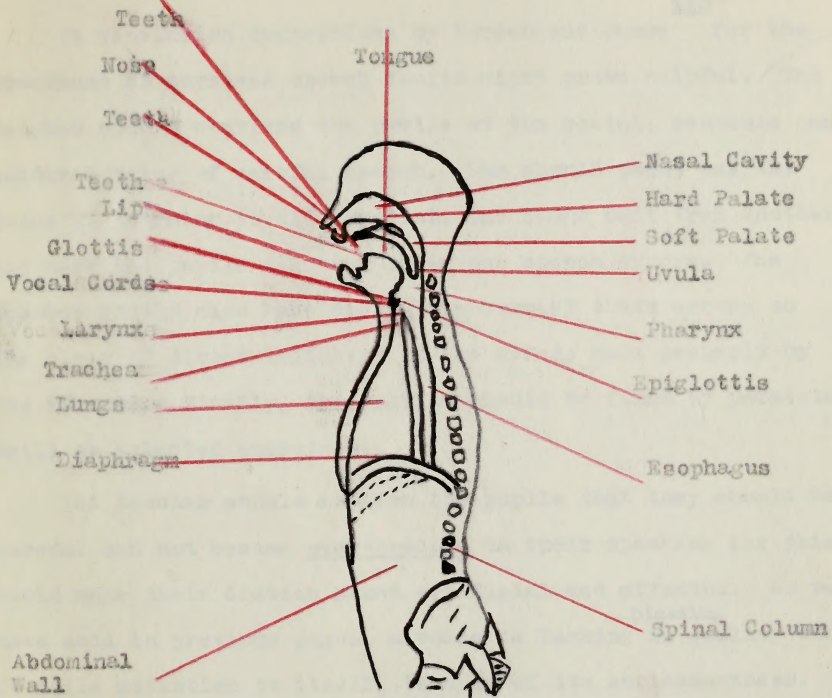
The following are examples of elision in some of its different forms:

- | | |
|---|------------------|
| 1. <u>gimme</u> for <u>give me</u> | v omitted |
| 2. <u>lemme</u> " <u>leave me</u> | " " |
| 3. <u>slep</u> " <u>slept</u> | t " |
| 4. <u>col</u> " <u>cold</u> | d " |
| 5. <u>recanize</u> for <u>recognize</u> | g " |
| 6. <u>probaly</u> " <u>probably</u> | b " |
| 7. <u>histry</u> " <u>history</u> | o " |
| 8. <u>braps</u> " <u>perhaps</u> | syllable dropped |
| 9. <u>guvment</u> " <u>government</u> | " " |

Often assimilation and elision occur simultaneously as may be seen in the following examples:

1. nuttin for nothing
2. wozzis " what's this
3. gab'm " gave him
4. pungin " pumpkin

If the teacher has determined, by testing, the specific faults the pupils make she should make it clear to them that progress in overcoming carelessness in speech demands much effort and conscientious practice on the part of the pupil. Also, the pupils should have pointed out to them that, though they will have careful, sympathetic guidance, they themselves will have to do the major part of the work.



IX.

Human Head and Torso

Showing Organs
of
Breathing Apparatus
and
Organs of Speech

110

In conclusion, suggestions by Borden and Busse for the treatment of careless speech faults might prove helpful. The teacher should convince the pupils of the social, economic and cultural value of careful speech. She should point out the value of learning to differentiate one sound unit from another, and make the pupils discover their own speech errors. The teacher should also have the pupils correct their errors on the basis of direct imitation of the sounds made properly by the teacher. Finally, the results should be fixed by persistent drill on selected exercises.

The teacher should caution the pupils that they should be careful and not become over-precise in their speaking, for this would make their diction sound artificial and affected. As we have said in previous pages, a voice is lacking in ^{pleasing} quality when it calls attention to itself, because of its unpleasantness. Artificiality certainly is unpleasant.

EFFICIENT BOND

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The Federal Reserve Bank of New York has issued a statement regarding the operations of the Federal Reserve Bank of New York. The statement is dated January 1, 1934, and is a report on the operations of the Federal Reserve Bank of New York for the year 1933. The statement is a report on the operations of the Federal Reserve Bank of New York for the year 1933. The statement is a report on the operations of the Federal Reserve Bank of New York for the year 1933.

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Testing for Careless Speech

The following suggested procedures are presented with the realization that the speech teacher may find it necessary to modify them in order to fit the individual pupils to be tested. In conducting the tests, the teacher should determine the nature, characteristics and frequency of errors as they occur in the pupil's speech. In order to do this, a well-trained and discriminating ear is needed by the examiner.

111

I. Van Riper suggests a spontaneous production test conducted in the following manner: the teacher points to a picture and asks the pupil to name it, or name objects in the picture. The picture which has been selected should portray objects, the names of which include all the speech sounds in all three word positions; initially, medially and finally.

As the pupil answers, the teacher should make a note of the sound errors made.

II. Another procedure is to ask simple questions, the correct answer to which will contain words with all speech sounds in all three word positions.

III. By using a list of carefully selected words, the teacher may test by the repetition method. The teacher reads a word and then asks the pupil to repeat it. Occasionally a nonsense word may be used to determine whether the pupil can

111 Van Riper, op. cit., pp. 157-159.

THE HISTORY OF THE UNITED STATES

The following is a list of the names of the persons who have been elected to the office of President of the United States since the year 1789. The names are given in the order in which they were elected, and the year of their election is given in parentheses. The names are given in the order in which they were elected, and the year of their election is given in parentheses.

1. George Washington (1789)
2. John Adams (1797)
3. Thomas Jefferson (1801)
4. James Madison (1809)
5. James Monroe (1817)
6. John Quincy Adams (1825)
7. Andrew Jackson (1829)
8. Martin Van Buren (1837)
9. William Henry Harrison (1841)
10. John Tyler (1845)

11. Zachary Taylor (1849)
12. Franklin Pierce (1853)
13. James Buchanan (1857)
14. Abraham Lincoln (1861)
15. Andrew Johnson (1865)
16. Ulysses S. Grant (1869)
17. Rutherford B. Hayes (1877)
18. James A. Garfield (1881)
19. Chester A. Arthur (1881)
20. Grover Cleveland (1885)

follow a model when the effects of training are minimized.

IV. Have the pupil read selections from his literature book. Not only should sentences be read, but also phrases, or simple titles, or single words selected. This is merely an oral reading test.

V. Also there is the discrimination test by which it can be determined whether the child can discriminate the correct from the incorrect sound of a word when it is made by the teacher.

In this test the teacher should imitate the error as exactly as possible and match it with the correct sound. Then she asks the pupil which one is correct. Ascertain by auditory tests whether there is any impairment of hearing.

By following the suggestions made in the opening paragraph above the teacher will then have the information she seeks. She should record it on a form similar to the following:

	Sound	Omissions	Distortions
	Substitutes	and	
		Additions	
Repetition from			
Model			

Reading

Spontaneous
Production

Inability to
Discriminate

Words in
Which Sound is Used Correctly

Substitutions are recorded thus:

th/s.

Omissions and additions thus:

- "l," or - w."

Follow error by letter I, (initially); M, (medially);

F (finally) to indicate position of error in the word. 112

In all these exercises the teacher should encourage the pupils to build their own series of tongue twisters, poems, and limericks. These should be kept in their notebooks. Pupils should call upon their knowledge of radio programs, athletic stars, moving pictures, daily comics, and even "jive" (if it isn't carried to the point of being ridiculous), in constructing these agility exercises. Using the names of popular screen stars, national sports heroes, and famous orchestra leaders, together with references to current events will add interest for the modern pupil.

112 Ibid., p. 178.

in all these exercises the teacher should encourage the
 pupils to build their own series of foreign language, poems,
 and literature. These should be kept in their notebooks. Pupils
 should build upon their knowledge of radio programs, statistics
 stories, moving pictures, daily comics, and even "jokes" if it
 can be connected to the point of being ridiculous, in constructing
 their ability exercises. Using the names of popular actors,
 stars, national sports heroes, and famous dramatic leaders,
 together with references to current events will add interest
 for the modern pupil.

LESSON 1

1. Objectives

a. To have control of the organs of articulation.

2. Apparatus

a. With the aid of a diagram shown that shows the location of the vocal cords, point out to pupils the location of the articulatory organs. (See Diagram 1511).

b. Show pupils that this diagram shows the organs used in articulation. On this diagram explain the following:

1. VOCAL LESSONS AND EXERCISES

2. VOCAL FOR CORRECTION

3. LIST OF CARELESS SPEECH FAULTS

On the location of these organs pupils are given the following:

1. The organs of articulation are of two types: vocal and respiratory.

a. The vocal organs are the larynx, lips, teeth, palate, and soft palate (velum).

b. The respiratory organs are the trachea, the bronchi, and the lungs.

c. The vocal and respiratory organs together in producing a sound.

d. If the vocal and respiratory organs are brought into contact, the sound is produced.

THE STATE OF TEXAS,
COUNTY OF DALLAS,
SS: I, the undersigned, a Notary Public in and for the State of Texas, do hereby certify that the foregoing is a true and correct copy of the original of the same, as the same appears from the records of the County of Dallas, State of Texas.

Lesson I

I. Objective:

- A. To learn control of the organs of articulation.

II. Procedure:

- A. With the aid of a diagram drawn on a chart or on the blackboard, point out to pupils the location of the articulatory organs. (See Diagram #VIII).
- B. Pupils should draw their own diagram showing the organs used in articulation. On this diagram locate the following:

- | | | |
|-----------|----------------|----------|
| 1. TONGUE | 4. UVULA | 7. TEETH |
| 2. MOUTH | 5. VELUM | |
| 3. LIPS | 6. HARD PALATE | |

- C. The function of these organs should be given to the pupils.

1. The organs of articulation are of two types:

active and passive.

- a. The active organs are the tongue, lips, lower jaw, and soft palate (velum).
- b. The passive organs are the teeth, the upper jaw, and the hard palate.

2. The two types act together in producing a sound, for example:

- a. "f" and "v" are made by bringing the lower lip up against the upper teeth.

3. The passive organs' prime function is to supply the active organs with a point of collision in articulation.

4. The active organs make speech either lively or sluggish, clear or indistinct, therefore, these organs must be exercised a great deal, to keep them flexible.

a. The lips when at rest, press against each other, closing the mouth. When they are active they separate, press closer together, widen, purse, tense themselves, or draw back against the teeth. As a result, expired air may be constricted or halted temporarily just before it leaves the body, thus giving rise to sounds; such as "f" as in fine. To make the lips firm and flexible constant practice in lip exercises is necessary.

b. The tongue occupies nearly all the floor of the mouth. The narrow front is the tip; the part opposite the upper front gums is the blade; the part opposite the soft palate is the back; the rear portion the root. The muscles of the tongue are responsible for its being used in a number

The first thing I noticed when I stepped out of the car was the cold. It was a sharp contrast to the warm blanket of the car's interior. I shivered slightly, pulling my coat tighter around me. The air was crisp and clear, a welcome change from the stuffy atmosphere of the car.

I looked around, taking in the sights and sounds of the city. The streets were wide and clean, lined with tall buildings that reached up into the sky. The traffic was a constant hum, a mix of honks and engines. I felt a sense of awe and wonder, as if I had stepped into a new world.

As I walked, I noticed the people. They were diverse in age and appearance, all going about their day. Some were in a hurry, walking briskly with their heads down. Others were more relaxed, strolling leisurely and looking up at the buildings. I felt a sense of connection to them, a shared experience of being in the same place at the same time.

The city was a beautiful sight, a mix of old and new. The historic buildings with their ornate facades stood alongside modern skyscrapers. The parks were lush and green, providing a respite from the concrete jungle. I felt a sense of pride and love for this city, a place that had shaped my life and would continue to do so.

As I walked, I thought about the future. The city was always changing, growing and evolving. I felt a sense of hope and optimism, knowing that there were always new opportunities and challenges ahead. I was excited to see what the future held, to see how the city would continue to grow and thrive.

The city was a beautiful sight, a mix of old and new. The historic buildings with their ornate facades stood alongside modern skyscrapers. The parks were lush and green, providing a respite from the concrete jungle. I felt a sense of pride and love for this city, a place that had shaped my life and would continue to do so.

of articulatory contacts. Daily practice and exercise are necessary to keep the tongue agile.

c. The jaw must be relaxed, or the tone becomes tight and guttural and speech blurred. Constant practice in yawning and saying the vowels with the mouth opened wide will help to keep the jaw relaxed.

d. The soft palate arches backwards and downwards from the hard palate, and terminates in the uvula. The muscles on either side of the soft palate enable it to perform many different movements affecting both resonance and articulation. The complete functions of the soft palate are explained in the chapter on Resonance, under "Place of Nasal Resonance."

e. Pupils should use a mirror with all the following exercises, just as they did in the previous exercises. They should have a space of about three inches between the teeth when doing the tongue exercises.

of the same kind, but in a different way.

The same is true of the other two.

There is a...

The first is the most important, and the last is the least.

There are three main points to be considered in this connection.

First, the question of the origin of the word.

Second, the question of the meaning of the word.

Third, the question of the use of the word.

The first point is the most important, and the last is the least.

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There are three main points to be considered in this connection.

First, the question of the origin of the word.

Second, the question of the meaning of the word.

Third, the question of the use of the word.

III. Exercises:

A. Tongue, lips, and jaw

1. Instruct the pupils to do the following to the count of 1, 2:

a. 1. Run the tongue out and point it 2. Draw it back.

b. " " " toward nose and point it; 2. Draw it back.

c. " " " to left of mouth; 2. Draw it back.

d. " " " " right " " ; 2. Draw it back.

e. " " " " " and groove it; 2. Draw it back.

f. Rotate the tongue around the mouth several times from left to right; from right to left.

g. 1. Pout the lips; 2. Relax them.

h. 2. Spread " " ; 2. " "

i. 3. Curl " " ; 2. " "

j. 4. Spread " " ; 2. " "

2. Flap the tongue saying tā, tē, tī, tō, tū.

Substitute other consonants and vowels.

3. Press lips together, then separate them by forcing the breath out on the sound b. Do this with the p sound; say the following explosively, (push it out):

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1. The first of these is the

2. The second is the

3. The third is the

4. The fourth is the

5. The fifth is the

6. The sixth is the

7. The seventh is the

8. The eighth is the

9. The ninth is the

10. The tenth is the

11. The eleventh is the

12. The twelfth is the

13. The thirteenth is the

14. The fourteenth is the

15. The fifteenth is the

16. The sixteenth is the

17. The seventeenth is the

18. The eighteenth is the

19. The nineteenth is the

20. The twentieth is the

21. The twenty-first is the

22. The twenty-second is the

23. The twenty-third is the

24. The twenty-fourth is the

<u>peep</u>	pap	pop	pup
<u>beep</u>	bap	bop	bup
<u>beet</u>	bat	bang	gong

Exaggerate the consonant sounds (initial and final) each time.

4. Say the following with emphasis each time (on consonant sounds):

<u>abate</u>	<u>reduce</u>	<u>nabob</u>	<u>batting</u>
<u>butter</u>	<u>ribbon</u>	<u>enable</u>	<u>puffing</u>

Call attention of pupils to the fact that the previous lessons on Correction of Denasality contain many words and sentences which may be used here.

5. Say the following explosively; normally:

- a. Betty better begin baking the batter.
- b. Bill Bobbit was blamed, and banned for cribbing.
- c. The dappled stallion stamped in the stable stall.

6. Pupils make up their own sentences and phrases based on the above.

7. Return to jaw and lip exercises. Exaggerate position of lips and jaw and say oi, boil; ow, cow; oo, book.

8. Move lips freely and say rapidly

mā	mē	mō	mū
----	----	----	----

Substitute other vowels and consonants and say in a normal tone.

9. Shake the head from side to side; let jaw relax. Then stop shaking head and say as distinctly as possible:
 - a. Peter Peterson plopped on the pile of puffy pillows, after peeling the panful of potatoes.
 - b. Kelly, the clever culinary artist kept cleaning the kitchen, but was constantly conscious of the collards cooking in the casserole.
 - c. The besieged battalion boldly battered and bombarded the battery.
10. Pupils make up their own poems, jingles, and tongue twisters based on the above and read aloud.

1. The first of these is the fact that the number of

the number of the number of the number of the number of

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Lesson II.

I. Objective:

- A. To develop control of the articulatory organs.

II. Procedure:

- A. Since this is a continuation of Lesson I, all the instruction given to the pupils in that lesson should be reviewed. Especially should the relaxation exercises for lips, mouth, and jaw be practiced.
- B. Ascertain that the pupils know the location of all the articulatory organs.
- C. Explain to the pupils that all consonant sounds have one thing in common - the blocking of the nasal outlet by raising the soft palate against the throat (pharyngeal) wall.
- D. The pupils should be cautioned to make a clear distinction between words when sounding them in pairs.

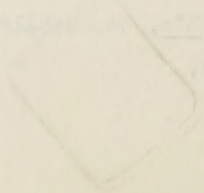
III. Exercises:

- A. Say the following very slowly at first, then increase the speed until the words can be said extremely fast without losing any of the consonant sounds. Be sure to sound final consonants. Be watchful of final d's, t's, g's, and b's, especially. Exaggerate jaw, and mouth movement.

Section II.

In this section, the author discusses the various aspects of the subject matter. The first part of the section deals with the historical background of the topic, while the second part focuses on the current state of research. The author also provides a detailed analysis of the data collected during the study, and discusses the implications of the findings. The section concludes with a summary of the main points and a list of references.

The following table shows the results of the experiments conducted over a period of six months. The data indicates a significant increase in the rate of growth, which is consistent with the theoretical predictions. The author also notes that the results are in good agreement with those obtained by other researchers in the field.



1. The Whig's wig was whisked away by Willie, the wily wit, while wetting his whistle.

2. Poor Pop practically petered out, when Peter practically popped out on the first pitch.

3. Bublitzki, the bolshevist, bolted his borach and burgundy.

B. After yawning several times, rolling the head, and letting the jaw hang loosely, say explosively

p - pot f - fine

d - dot v - vine

w - watt c - cat

wh - whoosh ch - church

C. Point the tongue; withdraw it. Then rotate it; groove it and blow through the groove.

D. Say the following (explosively and normally):

where - wear bang - pang plot - blot

wharf - warp wet - whet vine - fine

bear - pear weal - wheel fixing - vixen

be - pea pun - bun pat - bat

wail - whale wit - whit itch - church

wisp - whisp welt - whelt chin - chintz

1. The first of the two main groups of the world, the
 2. The second of the two main groups of the world, the
 3. The third of the two main groups of the world, the
 4. The fourth of the two main groups of the world, the

5. The fifth of the two main groups of the world, the
 6. The sixth of the two main groups of the world, the
 7. The seventh of the two main groups of the world, the

8. The eighth of the two main groups of the world, the
 9. The ninth of the two main groups of the world, the
 10. The tenth of the two main groups of the world, the

11. The eleventh of the two main groups of the world, the
 12. The twelfth of the two main groups of the world, the
 13. The thirteenth of the two main groups of the world, the

14. The fourteenth of the two main groups of the world, the
 15. The fifteenth of the two main groups of the world, the
 16. The sixteenth of the two main groups of the world, the

17. The seventeenth of the two main groups of the world, the
 18. The eighteenth of the two main groups of the world, the
 19. The nineteenth of the two main groups of the world, the

20. The twentieth of the two main groups of the world, the
 21. The twenty-first of the two main groups of the world, the
 22. The twenty-second of the two main groups of the world, the

Lesson III.

I. Objective:

- A. To correct faulty speech due to the addition of sounds.

II. Procedure:

- A. Assist the pupils in making lists of words which are commonly mispronounced due to the addition of sounds. The teacher should start the lesson by suggesting a few words belonging in this category. The teacher may write the words on the blackboard and mispronounce them, then determine whether the pupils realize they have been mispronounced, and where the error lies. Ask pupils to pronounce words written on the blackboard and write them phonetically as the pupil pronounces them.
- B. The pupils should list in their notebooks all the words studied. Work on one word at a time and make sure all are aware of the correct sound, and the faulty sound as well. Constant practice of spelling and pronouncing the words is the major part of the cure. All practice is wasted if the correct pronunciations are not carried over into daily speaking outside the classroom.

This procedure should be followed for Lessons V and VI.

G. From time to time refer to diagrams and previous lessons in breathing, sounding of nasal consonants, and vowels in lessons on Nasality. Practice these exercises and make use of the dictionary.

III. Exercises:

A. The following words frequently have a sound added to them by careless speakers. (As each one is taken up for, first, incorrect sound; second, correct sound, the pupils add the sound to them in their notebooks.)

You Don't Say:

draw -ring
drownd -ed
attack -ted
fill -um
ath - a -lete
rac - i -al
mis - chie -ya -ous
heighth
vil - li -an
lawz
of -ten
sawz -ing
um - ba -rolla

You Do Say:

draw -ing (no "r")
drowned (one syllable)
attacked (" ")
film (" ")
ath -lete (two syllables)
ra -cial (" ")
mis -chie -vous (three syllables)
height (no final "h")
villain (two syllables)
law (no "r")
of -ten (no "t" sound)
saw -ing (no "r")
um -brel -la (three syllables)

of the place, the water is very pure and sweet.
 and the soil is very fertile, yielding a good crop of
 wheat and other grains. The climate is very healthy
 and the people are very kind and hospitable.

(2) The water is very pure and sweet, and the soil is very fertile, yielding a good crop of wheat and other grains.

The climate is very healthy and the people are very kind and hospitable.

The water is very pure and sweet, and the soil is very fertile, yielding a good crop of wheat and other grains.

The climate is very healthy and the people are very kind and hospitable.

The water is very pure and sweet, and the soil is very fertile, yielding a good crop of wheat and other grains.

The climate is very healthy and the people are very kind and hospitable.

The water is very pure and sweet, and the soil is very fertile, yielding a good crop of wheat and other grains.

The climate is very healthy and the people are very kind and hospitable.

The water is very pure and sweet, and the soil is very fertile, yielding a good crop of wheat and other grains.

The climate is very healthy and the people are very kind and hospitable.

The water is very pure and sweet, and the soil is very fertile, yielding a good crop of wheat and other grains.

The climate is very healthy and the people are very kind and hospitable.

The water is very pure and sweet, and the soil is very fertile, yielding a good crop of wheat and other grains.

The climate is very healthy and the people are very kind and hospitable.

The water is very pure and sweet, and the soil is very fertile, yielding a good crop of wheat and other grains.

The climate is very healthy and the people are very kind and hospitable.

The water is very pure and sweet, and the soil is very fertile, yielding a good crop of wheat and other grains.

The climate is very healthy and the people are very kind and hospitable.

The water is very pure and sweet, and the soil is very fertile, yielding a good crop of wheat and other grains.

The climate is very healthy and the people are very kind and hospitable.

THE END

E. Pupils make up their own combinations of the above consonant sounds and say them aloud. Use the mirror often.

F. Pupils read the following aloud, emphasizing all consonant sounds; then read them normally:

"Pale hands I loved beside the Shalimar

Where are you now? Who lies beneath your spell?

Pale hands pink-tipped like lotus buds that float

On those cool waters where we used to dwell."¹¹³

"With sloping masts and dipping prow,

As who pursued with yell and blow."¹¹⁴

¹¹³ Laurence Hope, "The Kashmiri Song," Treasury of the Familiar, Ralph L. Woods, Editor, (New York: The Macmillan Company, 1942), pp. 555-556.

¹¹⁴ Samuel Taylor Coleridge, "The Ancient Mariner," Ibid., p. 251.

Drawing his knife he struck once at the shark and inflicted a grievous wound. The helmsman's shipmates threw him a line and pulled him in. All agreed he could have drowned or been killed by the shark

F. Pupils read from the following selections taking particular care to sound words which are often given an additional sound:

1. "The House of the Seven Gables" Nathaniel Hawthorne.
2. "A Christmas Carol," Charles Dickens
3. "President Roosevelt Asks
Congress to Declare War
on Japan."

Lesson IV.

I. Objective:

- A. To correct faulty speech due to the omission of sounds.

II. Procedure:

- A. The teacher should use one, or several, of the methods suggested in "Testing for Careless Speech," to determine the specific weaknesses of the pupils. Take for example, the method by which the teacher points to the various objects in a picture. When this method is used the teacher should be sure that the expected, and quite obvious, answer to each question will contain at least one word commonly mispronounced due to sound omission.
- B. Pupils should be prepared to start a list of words in their notebooks, following a form similar to the one below. (Be sure that the pupil indicates in some way, if suggested method is not used, the specific fault usually associates with the word. Place clue in parenthesis to right of correct spelling of word).

III. Exercises:

- A. Careless Speech due to Omission of Sounds

You Don't Say!

You Do Say!

guar - deen (doesn't rhyme
with "sheen")

guar - di - an (three
syllables)

cham - peen (doesn't rhyme
with "sheen")

cham - pion (three
syllables)

You Don't Say!

hep (doesn't rhyme
with "pep")
di - mond (middle syllable
"a")
ast (doesn't rhyme
with "fast")
praps (not similar to
"traps")

(not
"gom" to start it)

gometry

usally (second syllable
"su")

reckanize (second syllable
rhymes with "dog")

turrible (doesn't start
like "turret")

Artic (doesn't start
with "Art")

fi (doesn't consist
of two letters)

government (starts off with
"govern")

leven (sound first "e"
alone)

You Do Say!

hep (sound "l")

di-a-mond (three
syllables)

ask ("k", not "t")

per - haps (two
syllables)

ge - om - e - try
(four syllables)

us - u - al - ly
(four syllables)

re - cog - nize
("og", not "a")

ter - ri - ble
("e" not "u")

Arc - tic (sound "c")

five (" "v")

gov - ern - ment
("ern", not "a")

e - le - ven (three
syllables)

- B. The teacher assists the pupils in getting their lists started. Then suggested words are called for. Every pupil adds to his list every word taken up in class. When it is decided the correct sound "belongs" to the pupil, he should check that one off the list. Here are some which the pupil should add, (if they are not

suggested, the teacher should guide the class discussion toward conversation which will bring out these words):

<u>past</u>	<u>last</u>	<u>temperature</u>	<u>probably</u>
<u>kept</u>	<u>actually</u>	<u>library</u>	<u>policeman</u>
<u>valuable</u>	<u>finally</u>	<u>candidate</u>	<u>swimming</u>
<u>next</u>	<u>Saturday</u>	<u>accessory</u>	<u>running</u>
<u>going</u>	<u>particularly</u>	<u>gentleman</u>	<u>violent</u>

C. Pupils practice saying words of the two lists (B and C) - reading them from their notebooks - placing special emphasis on the letter or syllable which is usually omitted. Form sentences, rhymes, and jingles using these words. Employ alliteration.

D. Pupils practice reading selections from literature books, being careful to note when a word which they have in their lists occurs. If a word is mispronounced due to omission of sound, and that word is not in their lists, it should be added.

E. Example of type sentence to be formed for work in Part C.

1. He was surprised that their friendship had actually ended after eleven years. He had always tried to be understanding although he recognized certain weaknesses. Their friendship had started in

the library one Saturday, in February, 1911. He had a clear recollection that they had both asked for the same book of poems. Well, perhaps some day he would understand what had caused the rift in their friendship.

F. Suggested selections for pupils to read for Part B.

1. "The Descent into A. Maelstrom," Edgar Allan Poe.
2. "Declaration of War on Japan," Franklin D. Roosevelt.
3. "The Man With the Hoe," Edwin Markham.

Lesson V.

I. Objective:

- A. To correct faulty speech due to sound substitutions.

II. Procedure:

- A. The teacher should explain to the pupils that quite often careless speakers substitute an incorrect sound for the proper sound in a word. There are many words which belong in this category and the best way to make pupils cognizant of them is to suggest several which they should start listing under a form in their notebooks. A suggested form will be given in Exercise #1.
- B. Pupils should read aloud sentences constructed by the teacher and other pupils, pausing and emphasizing the correct sound when a word belonging to the particular group mentioned above is encountered.
- C. Practicing over and over again, using the word singly, in phrases, or in sentences, is the best procedure.
- D. Caution pupils to be on the lookout for words which often have the position of a sound changed in a word by careless speakers. Examples are:
- | | | |
|----------|-----|-----------|
| larynx | for | larynx |
| bronical | " | bronchial |
- E. Not until a pupil has shown beyond question that he has the correct sound fixed in his mind and voice, and the incorrect sound no longer enters in his sounding of the

word should he be allowed to check the word off his list. The word should never be erased or crossed off but merely checked.

III. Exercises:

- A. Pupils make a chart similar to the following and add all words which they feel belongs here. (Always indicate to right of incorrect sound or correct sound, or both exactly what the common error usually is):

Careless Speech

due to

Omission of Sounds

You Don't Say!

wale (not a "wa" sound)

weat (" " "we" sound)

warf (" " "war" ")

weel (first syllable "we")

ingineer (doesn't start with "in")

winder (doesn't rhyme with "hinder")

Architect (doesn't rhyme with "larch")

chasm (forget the "h" in sounding)

sich (doesn't rhyme with "pitch")

jest (doesn't rhyme with "blest")

You Do Say!

whale (sound "wh" not "w")

wheat (" " "wh" " "w")

wharf (" " " " " ")

wheel (" " " " " ")

en - gin - eer ("e" not "i")

window (rhymes with "yellow")

architect (first syllable rhymes with "park")

chasm (start off with "ca")

such (rhymes with "much")

just (" " "bust")

B. Using words above and others of the same ilk pupils should construct sentences to be read aloud for practice in making correct sounds in these words.

1. Examples:

a. The engineer from South America and the architect from Columbia at length managed to strengthen and lengthen the bridge over the chasm.

b. The picture on the piano was a drawing from nature; the picture on the shelf was of a yellow and white wheel such as might be done by that fellow Dali.

C. Pupils select phrases, lines, sentences, paragraphs, or stanzas from prose or poetry for practice on saying words commonly mispronounced because of sound omission.

1. Examples:

a. Readings from Les Misérables, Victor Hugo.

b. " " The Sketch Book, Washington Irving.

c. Selections" Spoon River Anthology, Edgar Lee Masters.

If it is at all possible the teacher should obtain recordings of selections from Gilbert and Sullivan operettas, and readings by Loretta Young, "Pat" O'Brien, Gildersleeve, and Milton Cross, to name a few, so that the pupils may hear as well as see examples of correct voice and diction. Gildersleeve's simple stories are well told; Loretta Young does a wonderful job with "The Littlest Angel;" Milton Cross, using flawless diction, is very entertaining with stories recorded on Victor. The Gilbert and Sullivan selections may be played on the phonograph for the pupils. If there is a piano available, there will be a splendid opportunity to give the pupils a chance to imitate what they have heard on the records.

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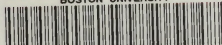
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